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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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LITERATURE.

Robert Browning : Essays and Thoughts. By John T. Nettleship. (Elkin Mathews.)

PART of this book (about one half) was published some twenty years ago, and the remainder has been gradually added between 1882 and the present day. The last work of Browning's of which it treats is *Parleyings with Certain People*. It is not a systematic commentary, like Mrs. Orr's *Handbook*, but, as the title implies, a collection of essays and thoughts upon the particular poems, and the general characteristics of the poet's genius, which have chiefly attracted Mr. Nettleship during the course of his long and ardent study of Browning. When an individual work is dealt with, nothing can be more searching and elaborate than Mr. Nettleship's analysis, and to that analysis those works which have done most to justify the common charge of obscurity have been forced to yield up their meaning. A high and penetrating intelligence was needed for such a task; and something more than intelligence was needed to make us realise, as Mr. Nettleship has done, the true depth and breadth of the philosophy which underlies the vast and varied body of Browning's poetical work. It is not often that so solid and genuine a piece of thinking is produced in literary criticism. It is to be regretted, indeed, that Mr. Nettleship does not show a stronger sense of artistic structure in language. His writing has, of course, none of the faults of feebleness—it is never ambiguous, never illogical or tautological; but it is certainly cumbrous. In spite of this, however, he has the art of making the reader share not only his judgments, but also his feelings about Browning. He will win for the poet more true Bacchanals than thyrsus-bearers, and will never be popular among the large class of readers who take criticism as a substitute for the direct study of the original author. To criticise in detail a work so packed with thought is impossible here, so I shall content myself with a few observations on points which invite controversy.

Mr. Nettleship's criticism is mainly interpretative; upon the manner, as opposed to the substance of the poet's utterance, he has very little to say. And something that he does say, at the beginning of a discussion of "Sordello," seems decidedly open to question.

"We all know," he writes, "that Robert Browning is rugged and obscure.... It seems to me that we may find good reasons for the existence of these defects, so called. He evidently considers that his first duty as a poet is to give us direct from the fountain head, either his perceptions, so far as they can be expressed in language, or his thoughts; that his toil

should be spent in digging straight from its hiding place the pure unalloyed perception or thought for men to see. Hence much, if not all, of his ruggedness and obscurity will be found amply compensated, after a little trouble, by the wonderful purity and directness of the idea when once that is grasped; just as one would be better satisfied at the possession of an unshapely nugget of pure gold than at the possession of that same nugget trimmed into a globe, or of the same weight of beautiful-coined sovereigns."

This is surely going too far. We must, it is true, take our poet as we find him. If he has something to say which it much concerns us to hear, it is the critic's business to help us to hear it, not to cavil at obscurities. But it is not his business to argue that the poem is the better for any obscurities which the subject did not necessitate. Browning himself may be quoted against Mr. Nettleship. Better than the nugget, he holds, is

"The rondure brave, the lillied loveliness,
Gold as it was, is, shall be evermore:
Prime nature with an added artistry—
No carat lost, and you have gained a ring."

Great poets, in the writings which give them their title to greatness, are often unavoidably obscure, for the more profound the attraction of the subject the deeper they will pierce below its more obvious aspects. The poem may be lucidity itself, so far as diction is concerned; but if we regard it closely, we may find ourselves looking through it into a gulf of thought. Now, if the medium through which we look is broken or contorted, a certain interest may attach to its refracted lights and strange forms—at least, where these are seen to express some powerful and native impulse of the poet's temperament—but surely the presentation of the theme can never thus gain in purity and directness?

If the remarks above quoted from Mr. Nettleship had not been made with special reference to "Sordello" they would not have been so obviously open to question. The diction of "Sordello" is often elliptical and involved to a point of all but impenetrable obscurity; but in Browning's subsequent works this particular difficulty is not so severely felt. His demands upon the attention and mental agility of his readers are, however, always great. With his extraordinary gift of psychological analysis his method is to the last degree synthetic; the thought is an image; and it matters little how recondite and obscure an image, if it will only hold the required volume of compressed meaning. Concentration, which is force, he will have at all costs; and, of course, both lucidity and melody are apt to suffer from this determination. But his mind was always sun-clear; and nothing can surpass the liquid music of lines, passages, and poems, which now and then gush out amid his ruggedness like a flowing spring among the crags of a rough mountain side. To read Browning as he ought to be read is a noble athletic training for the intellect, and he has prizes to offer which are worth a wrestle.

There is no part of Mr. Nettleship's book to which lovers of Browning will turn more eagerly than its chapter on "Childe Roland." The explanation given of this marvellous poem seems occasionally too specific in its interpretation of details. We now know on Browning's own authority that it is no alle-

gory, that it is a mere "fantaisie," suggested by the sight of certain objects which conveyed to him an impression of weird horror—a horse in a piece of tapestry, a singular old tower in the Carrara mountains, a line of Shakspeare, and so forth; and in the interpretation which finds in the poem a reference to an American Childe Keely, who claims to have discovered a method of moving machinery by sound, we have a warning which might give pause to the most abandoned of allegory hunters. But, as Mr. Nettleship rightly judges, there is no reason why the readers of "Childe Roland" should content themselves with merely enjoying the fascination of its mysterious and appalling imagery. Never, assuredly, was such a poem written save out of the impassioned contemplation of some genuine object of tragic thought. *Fantaisie* or not, it is a poem thoroughly at one with itself; and what is the secret of this unity? Mr. Nettleship, encouraged by George Eliot's saying, "The words of genius bear a wider meaning than the thought which prompted them," sets forth at much length the wider meaning which he finds in "Childe Roland." The Dark Tower, he thinks, may stand for "some strange, seemingly fantastic end," which, when attained, "stands up in hideous prosaicness amid the tragic signs around it of the toil, warfare, and struggle through which it was won." No doubt the poem may be read as an imaginative description of the close of a quest after some delusive and inhuman ideal; but it is surely a descriptive, not (as Mr. Nettleship holds) a didactic work. When we are asked to take the episode of the malignant cripple who points the knight to the dismal close of his adventure as a warning against rejecting "help offered by a false hand," we cannot but think of Mr. Nettleship's own vehement protests (pp. 326-338) against the habit of regarding Browning more as a teacher than an artist.

Among other writers, Mr. Nettleship has attempted a classification of Browning's poems. But this classification, published in 1882, is only reprinted here in order to be "gibbeted" as an "awful example" (the phrases are Mr. Nettleship's) for the warning of others who may be disposed to undertake so undesirable a project as he now thinks this to be. Mr. Nettleship's classification is not always intelligible to me. "The spiritual element in man and the attributes of his soul"—can this heading cover a distinct province in Browning's poetry? Doubtless the main use of a classification of Browning is to him who makes it; but to him, at least, such an undertaking ought surely to be of the highest benefit. Classification, in some form, is an essential part of the serious study of any great subject, though it is certainly more important to get hold of a sound principle of division than to carry the classification to full completion.

Now the epilogue to *Dramatis Personae* suggests a principle which should be helpful in the study of Browning's poems. The world, for Browning, "a universe that feels and knows," seems, he writes, to gather round each man as though it were bending its forces upon him in order to draw from him whatever of spiritual worth he had to give it. It is a vast disciplining or educat-

ing process, which may turn out well or ill for us in this life, but which we are led to believe must in the end elicit the deepest truths of our nature and compel us to live by them. Now a first division may be made between poems which distinctly illustrate this action of the universe upon the soul, and those which do not. The former class may then be subdivided according to the nature of the influences—passions of various kinds, art, religion, and so forth—which are exhibited either directly or *per contrarium* in their action upon this or that personality. Take, as an example, the Guido section in "The Ring and the Book." Here everything leads up to that last wild involuntary cry, "Pompilia, will you let them murder me?" which the stress of mortal anguish wrings from Pompilia's murderer. A moment before that outcast Count Guido could not have believed himself capable of it, although he was intellectually quite aware of his wife's meritorious qualities. But deep at the bottom of his heart, and wholly undreamt of by himself, lay that vital and redeeming belief in her divine goodness, to which this appeal witnesses. It is as when the persecuted creature in "Instans Tyrannus" "caught at God's skirts and prayed." To this the extremity of his agony forced Count Guido, and he never could have been the same man again.

Another influence, working in a far other way, is shown to us in such a poem as "Andrea del Sarto." Here it is his art, which, with quiet merciless insistence, is forcing upon the man the bitter but necessary knowledge of the corrupt place in his soul.

From the poems which deal with religion, an interesting group of three may be detached. In "Cleon" we are shown a lofty and refined nature suffering from the want of that spiritual revelation which is just brought near enough to be misconceived and rejected. In "Karshish" this revelation comes into closer contact with a more mundane nature, which it profoundly agitates and troubles. In "Ned Bratt" two most unpromising types of humanity are shown under the influence of a sudden spiritual conviction, one of them, at least (Tab), being truly possessed, purified, and redeemed by it.

But this is not the place to enter at length upon a subject of this kind; nor, indeed, have I any ambition to set up a companion and impenitent malefactor beside Mr. Nettleship's gibbeted classification. "The song is to the singer, and comes back most to him."

T. W. ROLLESTON.

The Growth of English Industry and Commerce during the Early and Middle Ages.

By W. CUNNINGHAM. (Cambridge: University Press.)

THIS book is not merely a second edition of the author's *Growth of English Industry and Commerce* (1882). He explains that it is so far re-cast and re-written that it may be regarded as a new work, although retaining its original purpose and plan. These were to give such an account "as may be easily followed by readers who are but slightly acquainted with the history of the country, and who have no knowledge of political

economy," and to direct attention to the continuity of the stages of our national life, and especially to "the interdependence between our industrial and our political history." The book is much enlarged; later studies on Banking and on Usury published by the writer have been utilised, old matter has been discarded, and much that is new embodied, even to the appendices. We shall therefore treat the present volume on its own merits.

At the outset, we may say that this should rank as a capital work, marking a distinct advance on previous teachings in political and social economy. Prof. Ashley's excellent little book on *English Economic History and Theory* (ACADEMY, September 22, 1888) within a limited range introduced the student to the same method which Dr. Cunningham here applies over a comprehensive field—viz., the method of historical inquiry and evolution. He also cautiously uses comparative illustration with good effect. The importance of historical research and knowledge on all the great subjects of a nation's life, political and social institutions, the government, the occupations and trades by which men exist, literature, nay, their very speech itself, has received in these later years recognition, tardy, indeed, but of increasing power and significance. The historic spirit is penetrating every corner of genuine human science—the spirit which seeks out the facts of the past, the reasons and causes that actuated them, and contemporary motives and ideals—which hushes hasty condemnation or trial by modern standards in changed circumstances. It was thus that Toulmin Smith threw light on the principles underlying the English constitution and common law; it is thus that the apparent and oft-abused anomalies in English language and pronunciation are receiving brilliant explanation as the pages unfold of Dr. Murray's great Oxford Dictionary. So it is that Dr. Cunningham now boldly adopts a method "which frankly and fully recognises that the economic institutions and ideas of each age are relative to their political and social environment."

It is to this breadth of treatment and independence of judgment, irrespective of theories, that the book owes its peculiar value. The author combats the usual idea "that facts about industry and commerce can be easily distinguished from the rest, and dealt with in separate chapters." He takes a large and generous view, holding "that there is no fact in our nation's history but has some traceable bearing on the industry of the time," and accordingly his pages contain an admirable though condensed survey of the crowd of institutions and events of all kinds. Macpherson's *Annals* is a fine storehouse of facts; not only, however, have a vast mass of materials relating to the earlier periods become available since that work appeared, but Dr. Cunningham's aim is something more.

"Economic history is not so much the study of a special class of facts, as the study of all the facts of a nation's history from a special point of view. We wish to draw from the records of the past all that bears upon the maintaining and prolonging of human life in any form, whether corporate life in the family or town or nation, or individual existence as a private citizen."

Nor is he led away to exaggerate the import-

ance of the economic point of view, affirming that

"political, moral, and industrial changes are clearly interconnected, and re-act on one another; but we shall understand the industrial changes most truly if we regard them as subordinate to the others. . . . Political greatness and high civilisation imply the existence of industrial prosperity and of sound industrial conditions if they are to be at all stable. But after all, the life is more than meat; each nation takes its place in the history of the world, not merely by its wealth, but by the use that it makes of it; industrial prosperity does not in itself produce national greatness; political views not only control the application of national wealth, but affect its increase."

The whole of the introductory essay, from which this passage is taken, deserves careful study, going straight to the principles at the basis of economic institutions. Skilful energy and patient foresight, the resources of the individual, are shown to be the factors also of more extended industry; and the author thus works round to the necessity for certainty and security being provided by the frame-work under which we live. Growth and decay and gradual change to new forms are the laws which have attended the existence "of a series of different economic organisms, as they were in turn affected by political, moral, or physical conditions"; and a well-timed protest is entered against those who, judging mediaeval methods by modern conditions, fail to do them justice. The author endeavours to place himself abreast of the ideas of the time when any change has been initiated, most justly guarding himself against the "danger of reading modern doctrines into ancient records"—adding, what seems indeed a truism, but cannot too much be insisted on, that "it is most important that we should endeavour to make sure that our explanations are congenial to the spirit of a bygone age."

It will be seen from what has been said that Dr. Cunningham belongs to the new school of economists, who treat their study not as a creation of rules and formulas, the dry bones of theory more or less true, but as a living collection of breathing facts, in short, as a science really human.

The present volume embraces the early and middle ages, beginning with the semi-nomadic condition of the English in Frisia, as described by Caesar, down to 1558, the end of Queen Mary's reign. These sixteen centuries are dealt with in five books, the first ending with the Norman Conquest, the others corresponding to four politically-grouped periods—viz., the "Feudal System," 1066-1272; "Representation and Legislation," 1272-1377; "Lancaster and York," 1377-1485; "The Tudors," 1485-1558. The chapters take up the salient subjects incident to each period, carrying on the story in continuity. After discussing the life of our ancestors while still in Germany, the condition of Roman Britain when they arrived here is described; the question of the survival of Roman civilisation in that which followed, and of Roman traces in the feudal system, is carefully examined and weighed, the conclusion against Mr. Coote and Mr. Seeböhm being that

"the historical evidence seems on the whole to show that the subsequent English civilisation was almost entirely a native growth, though

elements of Roman lore and skill were indirectly introduced among our countrymen at a later date by Christian missionaries and travelling merchants from the Continent."

It is in such a book as this, where every available source of modern research is consulted, that we feel how miserably poor and dark is our knowledge of much of that first thousand years, during which two great civilisations arose and flourished in this island; when two peoples passed through changes as important in their way as any that have happened since, as is forcibly brought out in these pages by the contrast between the condition of the English in Frisia and that of their descendants a thousand years later at the time of the Domesday survey.

The traces of trade in these early chapters are but few. The systems of tillage, the food supply, village life, journeys to Rome, King Alfred's noble description of king-craft, are some of the features which occupy attention. In the chapter on the Danes, Dr. Cunningham enforces his sense of the importance of their accession to our stock by narrating their discovery of Iceland, Greenland, and Vinland in the ninth and tenth centuries, facts which are still extraordinarily little known. The rise of towns in England under the Danes is a point of much interest in the present inquiry. The chapter on "Economic Ideas and Structure," including property and exchange, sketches the state of things which grew up and prevailed during the latter portion of the first period as far as existing authorities permit. Recent studies of Domesday Book and of ancient charters do much to supplement the light thrown on the structure of society by the ancient laws.

The book is packed with facts, marshalled with a skill of narrative that irresistibly draws the reader on. It is impossible to touch on a tithe of the special matters of interest that contribute to its historical value, many of them founded on inquiries freshly made of late. The position occupied by the Jews in England, and the nature of their callings, on which as well as their history here, the publications in connexion with the Anglo-Jewish Exhibition have shed much light, is one of these. Dr. Gross pointed out that "in the latter part of the twelfth century a special court, the exchequer of the Jews, was erected for the purpose of regulating their affairs both fiscally and judicially"; and it is satisfactory to learn that, even with much cruelty and bitterness against them, they had in England "on the whole a more favourable position than they enjoyed in other lands." In treating of husbandry and manorial economy, Dr. Cunningham brings up in testimony several nearly forgotten Anglo-French treatises of the thirteenth and fourteenth centuries, by Walter de Henley, Grostete, and another. He also prints in an appendix several extracts from manorial records, extents, compotis, and court rolls of high interest, bearing upon the important part which the manor and its incidents so long played in the early stages of English society. The action of municipal life and the relations of towns with gilds, the course of the great woollen trade with its dependents, the staple and the weavers; merchant adventurers, voyages, and shipping; early assizes of bread, ale, wine, and cloth; the story of money and coinage; the rise and

course of taxation and revenue; the change of opinion as to usury and interest—these and many more find their due account under the masterly groupings of the subject. In particular, the purpose and place that merchant-gilds and craft-gilds took in the sphere of organised industry is carefully traced and elucidated. Their rules and ordinances are shown to have accorded with the morality of their day with a true policy that certainly made for progress. In contradiction to the view of Brentano and others, that gilds were formed by artisans in self-defence in order to resist the richer citizens and merchants, the author emphatically declares, "But there is no evidence whatever of oppression by the richer classes, or of artisan opposition to them." For the fresh treatment of the merchant-gild hitherto but little understood he owns himself indebted to Dr. Gross, whose original work and views on that institution still await publication. For craft-gilds he draws his facts, we think, too exclusively from the London companies; those in other towns also deserve consideration.

It is too much to expect every detail; but we did hope to find something said about "cocket," and eagerly turned to the London Assize of Bread of Henry II., here printed, we believe, for the first time, if haply it might be there. But "cocket-bread," which is a puzzle to the learned, is not mentioned (nor several other sorts, see "Ordinances of the Bakers of York," *Archaeological Review*, April and May, 1888). Cocket, the seal, but not the document, used in customing goods is referred to. We should like to know how it came by that name.

The book is furnished with a good index and a full list of authorities, in which, if we miss a few that might have been consulted, such as Father Gasquet's *Monasteries*, or the publications of the Surtees Society, it is perhaps no wonder. And we greatly commend the practice of dates at the top of every page, and of a running marginal analysis of the text—both great helps to the reader in keeping his ideas clear.

LUCY TOULMIN SMITH.

Among the Selkirk Glaciers: being an Account of a Rough Survey in the Rocky Mountain Region of British Columbia. By William Spotswood Green. (Macmillan.)

THAT pariah of literature—"the general reader"—must by this time be almost surfeited with Alpine books and tours along the Pacific Railroad, which, though through, can scarcely be described as in, British Columbia. The former are not very appetising, with their inflated talk about "cols" and "arrêtes" and "couloirs," their exaggerated notions of the importance of the trifling additions to geography which are made by the generality of them, and that insufferable air of superiority characteristic of the entire tribe; while the tourists' notes of what they saw out of the carriage windows while running through a region, for the exploration of which a lifetime would be too short, are, as a rule, entertaining only for their absurdity.

But Mr. Green's little volume, through Alpine and British Columbian, is a very different literary product from the stuff of late shot out by the publishers. Anyone

acquainted with his book on the New Zealand Alps will remember him not only as an adroit mountain-climber but—what is far more important—a skilful naturalist, photographer, and surveyor, with a pen so modest that he does not always succeed in doing justice to his enthusiastic labours in upland topography. Mr. Green is a specialist, and he crossed the Rocky Mountains for a special purpose. He confined himself, in the first place, to a small area; and, in the second place, he and his companion Mr. Swanzy determined, so far as six or seven weeks in the July and August of last year would permit, to "polish off" (in the classic phraseology of Saint Martin's Place) the heights on which they had fixed. These were those spurs of the Rocky Mountains—a sort of Fore Alps, which extend into British Columbia. They are now intersected by the railway, but until a few years ago they were among the most inaccessible and least-known parts of a province still hard to penetrate, and, naturally, little explored.

The scenery of this area is unquestionably fine; but that it is finer than many spots in the loftier Cascades, or in the region further North, is a point on which there might be some difference of local opinion. For our part, we regret that Mr. Green did not devote the time, money, skill, and labour he lavished on the Selkirks to an examination of the far more important range nearer the coast, or even to the highlands of Vancouver Island, where there are summits, like Victoria Peak, between 7,000 and 8,000 feet in height. Now, the loftiest of the Selkirks is only 10,622 feet, and Mount Lefroy, the highest in the Rocky Range, does not exceed 11,660 feet, while they rise from valleys, at their base, 7,000 to 8,000 feet in height, thus giving the actual peak a very moderate elevation. But though the Vancouver Island mountains noted are several thousand feet lower, they ascend from bases only a few hundred feet above the adjoining sea; and the dormant volcanoes of the Cascades, covered with perpetual snow and scored by glaciers—which, not many years ago, were thought not to exist in the North-West—though not much loftier than Mount Bonney, and, so far as the Canadian ones are concerned, lower than Mount Lefroy, are really more striking, since they shoot almost straight into the air.

However, though we may have our opinion as to whether the tasks Messrs. Green and Swanzy set before them were better worth doing than some which they left undone in the same region, there is no denying that they did their work well. Indeed, in spite of Mr. Green deprecating his excellent map as the outcome of a "rough" survey, there are few portions of the North Pacific Slope, away from the immediate neighbourhood of towns, half so accurately pourtrayed. But a map is of value simply as an allocation of facts relating to the country; and these—geological, botanical, zoological, and what may be termed, from lack of a better name, Alpinistic—are found in abundance, and stated with a care which, speaking from some experience, is quite unique in the annals of British Columbian travel. Mr. Green, however, keeps very closely to his central subject. The only journey he took, except what were necessary in order to reach his point, was a run along

the railway to the "city" of Vancouver, which less than ten years ago was not even dreamt of. On this trip he notes the general features of the country; but, curiously enough, he makes no mention of the Cascades which he crossed. Yet in their influence on the physical geography of North-west America they are far more important than the Rocky Mountains. He does not even notice Mount Baker, the great snowy peak ever before the eyes of the Vancouver residents. New Westminster, the capital when British Columbia was a separate colony, it is curious to find described as having "the air about it of an old settled town" (p. 119). In 1863, when I saw it for the first time, the citizens were indulging in great expectations and, scandal affirmed, were compelled, under pain of being stigmatised as deficient in public spirit, to all flock to the wooden wharf when the Victoria steamer arrived, in order to impress the residents in that much abhorred rival with a sense of the town's importance. Nevertheless, without any sense of the ludicrous—which rarely strikes the humorous Western folk when their interests are at stake—the mayor and corporation were advertising for tenders to hew down "the standing timber" off Lytton Square, Argyle Crescent, and a host of other streets—then, and perhaps still, on paper only.

But, if we get here and there pleasant little vignettes of the gold miners and their habits, and of the way the new race of Columbians live, Mr. Green reserves his best chapters for the mountains. His headquarters were at the Glacier House, a little hotel on the Pacific railroad, at an elevation of 4,112 ft. above the sea level. From this point his ascents were made under difficulties which, considering the comparatively short climb, will appear strange to tourists accustomed to have their paths made easy in the European Alps. In the Selkirks guides are unknown, and even porters are hard to engage, the best available man declining to accompany the party on the plea that in the presence of two persons he would require to "knock off swearing" for a longer period than was conducive to his verbal comfort. One ascent, with some variation of details, is very like another; so that Mr. Green may be left to tell his own story. Fallen timber, wild torrents, and swarms of mosquitoes, were the chief obstacles in the way, and an occasional grizzly bear or a surprised mountain goat the principal novelties noticed. Yet the mountains clothed in primeval pine, the purple peaks, the silvery ice, the cloudless sky, and the delicious, almost Italian air, combine to render British Columbia "a perfect Alpine paradise." The reviewer can agree with the author in his enthusiasm. For, with memories extending over years of lonely tramps through the endless jungle of fir and pinea and pine and maple, and of camps beside nameless brooks, where the tap of the woodpecker, the whiz of the humming bird, the amble of a deer through the undergrowth, or the cry of a marmot were the only sounds to break the silence, it seems, looking back to those halcyon times that wandering far afield in the days of our youth, we lit happily upon the forest of Arden, and fleeted the years as men did in the Golden Age.

Glimpses of this joyous life may be found

in Mr. Green's pleasant pages. Though railways and hotels have ruined part of the country a few miles north and south of these intruders, the world still wags much as it did in the romantic period of British Columbian history. It is true that the feeling of remoteness, of being in an unknown land among primitive folk, can never return again. For the old picturesque pioneers are going or are gone. The Indians are even getting gathered on "reservations," and the new men in the shape of Canadians (who, in my day, were loved but moderately) have swarmed into their pleasant places.

Having said this much in praise of Mr. Green's book—which must always have a distinct value as the pioneer of its class—we may be permitted to indulge in a little fault-finding. Exception might, for instance, be taken to the names he has given to the mountains on his map. For it is not in the best of taste to dub the peaks of British Columbia after Alpine Club notabilities who have not, and never had, the faintest connexion with British Columbia. Only this mischief has been done already, the railway surveyors, in their eagerness to flatter the powers that were, having bespattered the map with the prosaic patronymics of all manner of undistinguished plutocrats in the Montreal and Toronto monied world. Why also—and this is more to the point—does Mr. Green refer to "icebergs" going adrift "as they do now from the Great Humboldt glacier in Greenland" (p. 26), as if the Greenland icebergs proceeded solely, or in any marked degree, from that ice face? He is also not very clear in describing the origin of the Chinook wind and of the föhn, which is identical with it; and, though it may perhaps be scarcely worth correcting exaggerations regarding the extravagancies of the early gold digging days, is it not a little over the mark to say that a needle was sold for a dollar? I have heard of a Jew demanding a shilling for one, and then explaining that it was not the value of the needle but "the cash money paid for the freight" which rendered his ironmongery so costly in Cariboo. Lastly, while the map is beyond praise, the "process" illustrations are (with one or two exceptions) not at all equal to the text, or worthy of the noble scenery which they are supposed to picture. And there is no index!

ROBERT BROWN.

Iphigenia in Delphi. By Richard Garnett. (Fisher Unwin.)

This is an attempt to complete, by a brief dramatic poem of some thirty-five pages, the legend of Iphigenia. The shade of Achilles, still angered for the loss of his promised bride by the sacrifice at Aulis, is brought by Hermes to await at Delphi that reunion of their love which is only possible now by the death of Iphigenia. She herself, after her departure from Tauris, is priestess of the Delphian shrine; and thither comes Electra, knowing nothing of Orestes' safe return, nor of the identity of Iphigenia, to lay upon the altar the blood-rusted axe whereby first Agamemnon and then Clytemnestra was slain:

"Well pleased, I lay thee now where ne'er shall
man,
Uplift thee for our misery again."

Another word was mine, O axe, what time
I gave thee to Orestes' hand, and said,
'Seest thou this rust? it is thy father's blood,
Till thou efface it with another stain'!
And now it is my mother's; and whose next?"

The question is pathetically answered before long. Euryclès, a fugitive from Orestes' crew, who knows nothing of the escape of Orestes, but deems that he has been sacrificed at the Tauric shrine, identifies the unknown priestess at Delphi as the supposed murderer of Orestes; and Electra, thinking that the cruel gods have at length granted her the boon of vengeance, smites down Iphigenia at the altar with the dedicated axe. At that moment Orestes enters, to behold the sister who had saved him in Tauris expiring by the hand of the sister who had saved him at Argos. Electra finds that all her previous sorrows are but light compared to the new sorrow she has incurred by her vengeance. It is now Orestes' turn to assuage her distraction as she had once assuaged his:

"Thou shalt be purified, or I will not.
But yield thee to my will, resist no more;
For neither will I suffer thee to die,
Nor quit thee while thou breathest upon earth."

Here Apollo appears, and speaks purification and forgiveness to Orestes and Electra; while in the background the shades of Achilles and Iphigenia depart together for their union in the spirit-world.

"For know, it hath been all-constraining Love's
Ancient and solemn counsel, that the bride
Kept from Achilles erst, he should regain,
And rule with her the sacred island-realm
Invisible, inviolate, the home
Of innocent sprites and hero-shades august,
Screened in the secrecy of western seas."

Scholars, I think, will regret that so admirable a plot should have been treated so slightly by Dr. Garnett, who has given us rather one prolonged scene than a drama, and has not ventured to reproduce the choric element of Greek tragedy, while he deals somewhat copiously in the less lovely "stichomuthia," or battledore and shuttlecock dialogue, as Mr. Lowell somewhere calls it. It is seldom that a book seems too short to a critic; but this one does. It is an opportunity only half-grasped. There are fine lines in it—e.g., the description of Achilles' silent shade at Delphi:

"In these omniscient halls
Hovering a shade all-seeing and unseen;
And, witting of the issue, not the way,
To wait on destiny's accomplishment,
Expectant, yet, as suits the scholar of Death,
Serene in observation unperturbed."

Or, again (p. 20):

"Too well I know
Sooner a girl shall slay a weaponed man
Than man love woman with a woman's love."

Here and there the versification, which for the most part rather lacks variety, slips into discord—e.g., p. 23:

"Bearing the urn thou feign'dst to contain thy
dust,"

Or doubtful grammar like (p. 28)—

"But why curse Artemis? 'tis her I serve."

The translations at the end are mainly from the *Iliad* and from Theocritus. To the present writer the latter seem superior. Dr. Garnett renders the idyllic mood gracefully; while in selecting the most famous passages from the *Iliad* he puts his powers to a severe test, and

matches himself with the greatest translators—*e.g.*, p. 58 :

"But they, full of high thoughts, by battle's gate,
Burning huge fires, all night encamping sate;
As when the bright stars gloriously gird
The radiant moon, and *Aether* sleeps unstirred.
And boldly stand forth headland, cliff and
grove,
And heaven immeasurable is rent above."

This is readable, but it is not very good.

E. D. A. MORSHEAD.

HENRY OF NAVARRE.

The First of the Bourbons, 1595—1610. By Catherine Charlotte, Lady Jackson. (Bentley.)

Henri IV.: Le Roi, l'Amoureux. Par H. de La Ferrière. (Paris : Calmann Lévy.)

"As a descendant of Henry IV., I claim to be allowed to serve as a private soldier"—such were the terms in which the Duke of Orleans appealed to the President of the French Republic on the 8th of February last. Clearly among the young prince's ancestors, the "Béarnais," dead now with almost three hundred years of death, was yet the one great living figure. What Frenchman but would hesitate before refusing sword or rifle to the recruit in whose veins flowed the gay Gascon blood of the conqueror at Ivry?

A superb vitality without question that can thus defy, or almost defy, the insidious attacks of time and change. And truly Henry was alive to the finger-tips. It is impossible to read the story of his career, however told, and not to recognise that in him we are brought face to face with a genuine man—a man who lived his life largely, bore adversity with an undaunted courage, was not spoilt by fortune's favours, enjoyed danger and the clash and excitement of battle, loved his loves—for they were many—if not wisely, yet with a spark of chivalry and romance that redeemed his amours from utter grossness, and withal was one of the first statesmen of his time, having extended political views and a real love of his country and his people. And with the recognition of all this, a recognition that only came tardily during his lifetime, he took and has kept his place as the popular hero. To him the French monarchist can point as to a king who was indeed a king.

So, as Lady Jackson rewrites the old story once more, one reads it, if but for its subject, not altogether unprofitably or unpleasurably. She opens her book at the point where her earlier book, *The Last of the Valois* (reviewed in the ACADEMY, October 5, 1889), had left the history of France; tells of Henry III.'s death and of Henry IV.'s accession, if accession it can be called, which was an accession only to warfare against rebel faction of the bitterest and most venal kind. Then she tells of her hero's wars and successes, his tardy acknowledgment as really King of France, his loves and his labours, down to the fatal May 14, 1610, when the knife of Ravaillac put an end to the great king's life.

"Book-making" is the term which adverse criticism has applied to such works as this of Lady Jackson. But, after all, in a world

where so many things are privileged to live, surely book-making ought not to be regarded as vermin. Nay, considering how impossible it is to exactly define where book-making ends and book-writing begins, considering, further, that even book-making, when adequately done, has its uses in the spread and popularisation of knowledge, there is no reason at all why the term should necessarily be one of reproach. It may even be a term of honour if the materials used in the "making" are of the soundest and newest kind.

Now, in reading these volumes it is impossible to avoid being struck with the free use made of the *Economies Royales* and *Mémoires* of Sully. Thirty or forty years ago this would have been right enough. Writing in 1853, Sainte-Beuve said :

"There is no work of greater value than that which bears his [Sully's] name as helping us to a full knowledge of the real Henry IV. in his familiar every-day life, and whether as man or hero; and to Sully himself it is possible to fashion forth a statue even out of the superabundant and somewhat common material with which he himself supplies us."

Michelet, too, used Sully's *Economies* freely; and with regard to such a matter, for instance, as the death of Gabrielle, he accepted his account without question, and did not hesitate to believe, as Sully clearly meant we should—the suggestion throws a strange light on the morality of the time—that he was at least privy to the design of poisoning the royal mistress and so preventing the infatuated monarch from raising her to the throne of France.

But in these later years the character of Sully for veracity has been seriously impugned, not to say altogether shaken. "The good lord of Rosny," "our own true Maximilian," as Macaulay calls him in the well-known lines, was clearly neither as good nor as true as might be desired. His *Economies*, and even more his *Mémoires*—for the latter are the work of a later time—belong to that order of authority which will pierce the historian's hand if he leans upon it unduly. They—the *Economies* I mean—were compiled by his too obsequious secretaries at a period when he was old, in disgrace, seriously embarrassed—he the keen man of business—by the prodigalities of his eldest son, and by a series of law-suits. They were compiled, therefore, under circumstances which rendered a serene impartiality almost impossible. But, beyond this, they were clearly compiled with an utter absence of scruple.

In the desire to glorify Sully, to show that he had throughout been Henry's good angel, his guide, philosopher, friend, the adviser of all that he had done well, the honest confidant of all that he had done evil—in the desire to do this the four secretaries, and presumably Sully himself, seem to have stuck at nothing. Their statements are often demonstrably false, their documents utterly untrustworthy. Towards Gabrielle, in particular, the old man seems to have entertained a malignant enmity. Why, is not so clear. She had helped him to a coveted seat in the Conseil des Finances, and though afterwards she had obtained for her father the post of Grand Maître de l'Artillerie, which Sully wanted for himself, and though Sully was quite rightly, opposed on political grounds to

her elevation to the throne, yet neither the earlier benefit, nor the subsequent disappointment, nor the reasons of state, are sufficient to account for a hatred so venomous and persistent. In any case, there can be little room for doubt that Henry never, except in Sully's imagination, declared to Gabrielle that, "if he were reduced to the necessity of losing one or the other, he would more willingly go without ten mistresses like herself than one servant such as Sully"; while, as to Sully's account of Gabrielle's death, one may, without compunction, regard it as being—in the main features—apocryphal. And if anyone wishes to see the subject treated in greater and very interesting detail, he cannot do better than refer to a valuable article by M. Desclozeaux, in the *Revue Historique* for 1887, entitled "Gabrielle D'Estrées et Sully."

These are things of which the book-maker of 1889, if one may say it gently, ought not to have been ignorant.

But I have left myself scant space in which to describe M. de la Ferrière's book, and yet it is a book which raises several interesting questions, and of which one can speak with honour. Three subjects does the author discuss: the ill-starred marriage of Henry with Marguerite de Valois; the abortive mission of the Duc de Luxembourg to Rome in 1589, 1590, to obtain from the Papacy a recognition of Henry's rightful accession to the throne; and Henry's amours with the Marquise de Verneuil—"she wur a bad-un, sheā"—and other frail beauties. But the story of the "Vert Galant's" later loves would carry me too far afield. If it be true, as M. de la Ferrière asserts, that "Henry IV. enjoyed this singular privilege, that while he was alive, and since his death, his amorous weaknesses, so far from lowering him in the general estimation, have only added to his popularity," yet very evidently the king's senile amours exercised a deleterious effect on his own character, as well as on State affairs. In reading the story of them, I confess that the image of Balzac's Baron Hulot occasionally comes into my mind.

FRANK T. MARZIALS.

NEW NOVELS.

Acte. By Hugh Westbury. In 3 vols. (Bentley.)

Two False Moves. By Jean Middlemass. In 3 vols. (White.)

An Unfortunate Arrangement. By John Hill. In 2 vols. (Ward & Downey.)

Concealed for Thirty Years: being the Narrative of one Edward Grey. (Remington.)

Laura Montrose; or, Prejudice and Pride. By Adela May. (Digby & Long.)

My First Love. By Mrs. Riddell. (Hutchinson.)

THE writer who chooses to be known as Hugh Westbury has achieved mastery of his tools in the course of a very brief apprenticeship. His first book, *Frederick Hazzleden*, published, if I am not mistaken, less than three years ago, was a clever but unequal novel—a story which has full of promise, but hardly less full of indications that in the *technique* of his art the author had a good deal to learn. It would seem as if in the comparatively brief

interval which has elapsed between the appearance of the two books he has managed to learn it; for *Acte* is not a mere promise, but a true performance: it is a romance which obeys the laws of symmetry and proportion, which has the impressive unity of a work of finished art, and which possesses, moreover, the interest secured by truthfulness of character, variety of incident, and dramatic picturesqueness of situation. It would, indeed, not be extravagant to say that among the many historical stories which have appeared during the past ten years there are only two which can be credited with that all-round excellence which satisfies both the critical and the general reader. These two are Dr. Conan Doyle's *Micah Clarke* and Hugh Westbury's *Acte*; and as it is, on the face of it, a much more difficult thing to produce a faithful, interesting, and realisable picture of the Rome of Nero than of the England of Charles I., one may, without casting any slur upon the perfection of Dr. Conan Doyle's art, award the palm to the book last named. I have mentioned some of the positive qualities which make *Acte* attractive, but it owes much of its charm to a negative quality—the entire absence from its pages of that aggressively laborious local colouring which has the look of being the result of wholesale "cramming." What local colour Hugh Westbury really needs for his artistic purpose is to be found in his picture. And as it is always truthful, the book can be read by the scholar without any of the irritation excited by ignorant or careless inaccuracies; but it can also be read by the utterly unscholarly person without any of that other kind of irritation excited by the continual recurrence of words and allusions which are to him utterly unintelligible. It is perhaps right that Nero's Greek mistress Acte should give a name to the romance; for, with the exception of the young soldier Titus, she is certainly the most winning of Hugh Westbury's characters, though Nero himself is by far the most impressive figure on the canvas. Often as the bad mad emperor has been utilised for purposes of romance, this latest presentment of him will compare favourably with any of its predecessors. The writer has got a firm imaginative grasp of the curious anomalies of Nero's character—its combination of gross profligacy with a keen appreciation of ideal art, of utter general baseness with occasional gleams of kingly magnanimity; and he has painted his portrait with such cunning touches that the man lives and breathes before us. The figure of Poppaea, with her voluptuous beauty, her insatiable ambition, and her utter vileness, is equally lifelike; and few situations in historical romance are more striking than the scene in which Poppaea, relying with implicit confidence upon the magic of her beauty, calmly enters the presence of Nero wearing the stola of that Tyrian purple which was sacred to Caesar. Of the nobler figures that of Seneca is the most successful; and if St. Paul, who is introduced a little mechanically to effect the conversion of Acte to Christianity, be a comparative failure, it may at any rate be said for the writer that he fails where few, if any, would have succeeded. Apart altogether, however, from its solid and skilful handling of character, *Acte* fulfils all

the conditions of successful romance. The incidents are admirable in invention, and natural—indeed, inevitable—in sequence. As a presentation of the salient features of the inner and outer life of Nero's Rome, the romance is scholarly without being pedantic. It unites the broad picturesqueness of good scene-painting with the careful finish of work which demands, and will repay, the closer observation we give to a cabinet picture by Mr. Alma Tadema. Most important of all, from the general reader's point of view, the writer has proved that he can construct and tell a story which is from first to last rich in absorbing interest.

As the majority of the personages in Miss Jean Middlemass's new novel spend the greater part of their time in making false moves, it is by no means easy to identify the couple of false moves which have suggested the title. It may be assumed, however, that one of the two is the marriage of Miss Dorothy Meade to that very objectionable person, Mr. Lewis Bellingham, as from this event spring the "woes unnumbered," to the recital of which three volumes are devoted with a doleful conscientiousness worthy of a better cause. This particular move—made by a doleful conscientiousness worthy of a better cause—This particular move—which not only Dorothy herself, but all world—friends and acquaintances are made to suffer—does not only a false move, but an inexplicable move as well; for Mr. Bellingham is not rich, he is the reverse of attractive, he is obviously in love with the lady's money rather than with the lady herself, and, what is most important of all, the fair Dorothy is not in love with him, being consumed by a devouring passion for "another"—a certain Derek Home. Derek, too, is not irresponsible. He has "confessed a mutual flame"; but, as Bellingham has made him the victim of a particularly mean forgery, and as the playing of one dirty trick suggests the desirability of following it up by a second, the forger informs Miss Meade that her Derek has eloped to the continent with her friend, Miss Ruth Churchill. Being a person in a minor novel, it is needless to say that the fair Dorothy accepts this statement without doubt or inquiry, and at once marries Bellingham, probably as an expression of her gratitude for this welcome intelligence. Then Derek reappears, and there are explanations, followed by a good deal of risky philandering, which, again, is succeeded by a severe misunderstanding caused by Derek's rash attempt to improve the morals of a fair but frail operasinger. Finally, Derek transfers his affections from Mrs. Bellingham to Ruth Churchill, who has been in love with him all the time, and the pair get married and live happily ever afterwards—an event which brings to a close a novel which, in spite of its glaring unrealities, is not much worse than the average product of the circulating library.

Alan McEwan, the hero of *An Unfortunate Arrangement*, is a transcendently noble ne'er-do-well, who, after a youth and early manhood of romantic impecuniosity, comes into a fortune which brings him £4,000 a year. Previously to this accession of wealth, he has fallen in love with Miss Nellie Potter, a charming but fickle young lady, who throws McEwan over for his friend Harold Stanton. Stanton's conversation is of selfish cynicism

all compact, and there is nothing whatever in his conduct to give it the lie; but McEwan, who is represented as being a shrewd and clever person, is so convinced of the moral beauty of his character, that he offers him half his income in order to enable him to marry poor Nellie—a very unfortunate arrangement indeed, as the girl, though not faultless, hardly deserves to be tied to a scoundrel who first makes her life a misery, and then endeavours to bring it to an end by poisoning a cup of coffee. Luckily Stanton's attempt is so clumsy that it is detected by his victim, who naturally runs away from him; and as McEwan not less naturally withdraws the £2,000 a year, the defeated villain does for himself what he had intended to do for his wife, leaving behind him a characteristically cynical document for the consideration of the coroner's jury. Given thus in skeleton, the story will seem absurd enough, and absurd of course it really is; but absurdity does not preclude cleverness, and *An Unfortunate Arrangement* is a very clever book indeed. The descriptions, especially the continental descriptions, are bad to beat; the conversations, at least those in which McEwan and Stanton are the interlocutors, bristle with humorous epigram that is a great deal more natural and spontaneous than the epigram of fiction is wont to be; and though one would not pin one's faith to the lifelikeness of either of the epigrammatists, the portrait of Mr. Potter suffices to prove that Mr. Hill has an eye to see character and a hand to render it. True, Mr. P. is at once an R.A. and a Philistine, but even this is not, perhaps, an impossible combination.

Concealed for Thirty Years is one of those oddly grotesque inventions which seem of late to have been creeping into public favour. The hero is wrecked in the South Pacific, and cast half-alive on the shore of an island which he discovers to be populated by an English colony, the descendants of men and women who in the year 1630 had formed part of the general body of Puritan emigrants who left the Mother Country that they might worship God—and, it may be added, compel other people to worship Him—in their own fashion. There is nothing very unusual in the manners of the inhabitants of Solterra, as they have called their island—nothing apparently that would attract attention in a nineteenth-century drawing room; but they atone for this conformity to modern conventions by an undeniably strange garb, and by a dialect of which the following is a pleasant sample:

"Withouten further amiable complimenting, I do truly say that I greet thee with a greet which lacketh no wit in sincermenit and charmement, and will hold thee to be true outside friend to be immitten in brief space, I doubt me not, as inside friend of the heart."

After the first twenty pages or so, this kind of thing loses the charm of novelty, and it has no other charm to speak of; but the reader who has courage to persevere will find a good deal that is interesting, and something that is even mildly exciting in Edward Grey's story of the revolution in Solterra.

If the revival of interest in Jane Austen is to have for its result a crop of imitations like *Laura Montrose*—at once servile in intention

and ludicrously ineffective in execution—that revival will not be a thing upon which we can unreservedly congratulate ourselves. Miss May's attempt to create a new Darcy and Elizabeth Bennet is such a ludicrous failure that we really should not know it had been made were it not for the broad hint given in the sub-title. It is devoutly to be wished that *Laura Montrose*; or, *Prejudice and Pride* may not be followed by "Belinda Fairfax; or, Sensibility and Sense."

Mrs. Riddell's new story, *My First Love*, can be bought for a shilling; but it has no other connexion with the shilling shocker. There is not, indeed, a single shock to be found in its 142 pages, which are devoted to the record of the youthful love affair of the middle-aged barrister who tells the tale, and who is a great deal more gushing and sentimental than middle aged barristers are at all apt to be. There is rather too little story, and there are rather too many sentences beginning with "Oh!"—"Oh, happy past!"—"Oh, banks, woods, and hedgerows!"—"Oh, dear, true heart!" and the like—to say nothing of Mrs. Riddell's old and now apparently incurable habit of indulging in eloquent but commonplace moralising on the slightest possible provocation. *My First Love* is not stimulating; but, as an opiate, it might be found effective.

JAMES ASHCROFT NOBLE.

RECENT THEOLOGY.

A Historical Companion to Hymns Ancient and Modern. Edited by the Rev. R. M. Moorsom. (Parker.) We cannot praise too highly this admirably planned little volume. It is just such a companion to the hymn-book as all persons interested in the history of hymns have been longing for. The originals of all translated hymns are printed in a chronological order, together with the names of all authors and translators, and the first lines of all the English hymns. Each author is tersely described, and his religious position indicated, together with the dates of his hymns, if they are known. There are handy little glossaries of "some less common" Greek and Latin words at the end of the book. Mr. Moorsom adds a note after his indices asking for the Greek originals of four well-known hymns by Dr. Neale. Perhaps his inquiry may elicit a response from some student of the Greek service books. The longer these originals remain undiscovered the stronger becomes the presumption that Dr. Neale himself composed the hymns; if not original, they are, at all events, very free paraphrases. Mr. Moorsom says modestly in his introduction that a second edition of the Rev. L. Coutier Biggs's work would have made his own book unnecessary; but readers of the *Historical Companion* will not agree to this. Mr. Moorsom is a model editor, troubling his readers with no superfluous comment, but selecting and compressing his mass of facts with accurate care, and arranging them with excellent judgment.

The Hymn Lover. By W. Garrett Horder. (Curwen.) This "account of the rise and growth of English Hymnody" may be described as a popular history of English hymns. Mr. Horder has performed a difficult task well. He has decided to include in his text illustrative specimens; and while the wisdom of this decision may be challenged, there can be no doubt of the excellence of the selection he has made. He unites several qualities rarely found together, but quite essential to the suc-

cessful compilation of his book. He understands that hymns must first of all be religious, that they cannot be criticised from the agnostic point of view; but his literary faculty is practised and keen, enabling him to separate religious doggrel from religious poetry. In addition, he displays in the accumulation of his facts, and in their arrangement and statement, a scholarly accuracy without which his history would be a failure. The book is the best which has appeared on the subject.

Romance of Psalter and Hymnal. By Rev. R. E. Welsh and F. G. Edwards. (Hodder & Stoughton.) Very few readable books about hymns are produced, because the authors do not succeed in avoiding the danger of compiling a mere fragment of a dictionary of hymnology. The *Voice of Christian Life in Song*, by the author of "The Chronicles of the Schönberg Cotta Family," occurs to us as one successful effort; but in that case success was attained by a wise restraint, which the authors of the *Romance of Psalter and Hymnal* have not imitated. Their part ii., on the Hymnal, is scrappy, and contains nothing which has not appeared in previous volumes. Part i., on the Psalter, will not be of much use to any real student, and will soon be laid aside by the reader in search of romance. The third part on composers of hymns is the best and most coherent section of the book. It collects information which will be read eagerly by all interested in hymns and the music of hymns, and does not attempt the impossible feat of exciting readers about a man or a poem in eight or ten lines.

Repertorium Hymnologicum. Catalogue des Chants, Hymnes, Proses, Séquences, Tropes en Usage dans l'Eglise Latine depuis les Origines jusqu'à nos Jours. Par le Chanoine U. Chevalier. 1^{er} fascicule. (Louvain.) This is an alphabetical list, with an indication of the festival for which each piece was composed, of the number of verses and their presumed author, with references to liturgical books and other works, as well as to MSS. in which they are to be found. It appears to have been compiled with great care, and will be an invaluable help to students of ecclesiastical poetry. This first part contains no less than 4539 *incipits*, although it only comes down to *Deus tuorum militum virtus*. Even this list is probably far from complete; but it is an immense step forward. And we hope that the learned canon may not only speedily terminate the list, but that some scholar, or association of scholars, will do for hymns what M. Gautier is doing for the Tropes, and MM. Misset and Weale for Proses.

The Lesser Hours of the Sarum Breviary. Translated and arranged according to the Kalendar of the Church of England. (Sonnen-schein.) This little book professes to be "a faithful and fearless rendering of the whole service" [i.e., of Prime, Terce, Sext, Nones, and Compline] "as our forefathers in the faith of Christ used the same, without any recognition of private fancies." As a manual of devotion intended for the use of Anglicans, we are not concerned with it here. But it will serve to give the general reader who is unable to consult Messrs. Procter and C. Wordsworth's edition of the *Breviarium ad usum Sarum* some notion of those of the daily services of the mediaeval Church of England which are not represented at all, or (like Prime and Compline) represented only in a fragmentary way, in the Book of Common Prayer. The fact that the book is an attempt to adapt the services of the Breviary for actual use may perhaps be taken as an excuse for the rendering of *persona excellentior* by "a priest" (p. 79). But "bid a blessing" in the same place for *benedicite* is unfortunate. Why is *Dominus vobiscum*, "The Lord,"

is with you," at p. xv., and "The Lord be with you" at p. 2 and elsewhere. We say with confidence that the elaborate rules of the "Pie" which regulate the services here contained will be fatal to the acceptance of the book as a practical manual, even were there no objections of another kind to its use. The editor tells us that his "chief aim has been to avoid the Anglican Charybdis of *private judgment*"; yet he admits that he has exercised his private judgment in deleting the antiphon for St. Brice's day. But why? Many a time has an infant been wrongly fathered on an innocent man. But it is not every day that an infant a month old clears the innocent by addressing the supposed father, and calling out before all, "You are not my papa." If we want to understand how "our forefathers in the faith" were edified, let there be no eclecticism.

Q. S. F. Tertullian Apologeticus adversus Gentes pro Christianis. Edited with Introduction and Notes by T. H. Bindley. (Oxford: Clarendon Press.) The "young theological student," whose wants Mr. Bindley seeks to supply, will doubtless find this edition of Tertullian's *Apology* useful; but it will disappoint scholars, and be of little assistance to advanced students. Mr. Bindley scarcely improves upon Dr. Woodham. He makes very little effort to detect and illustrate the peculiarities of Tertullian's Latin, although help in this direction will be most necessary to his "young theological student." He is content to translate difficult phrases and passages, instead of clearly stating their grammatical construction—a plan ruinous to the scholarship of junior students. We may instance the third note on page 5, if only to point out that in this case the translation given is obviously wrong. Such translations may be allowed occasionally to conclude a note, and they are always to the point if the difficulty is the neat expression of an idiom. Mr. Bindley is occasionally happy in his versions; but too often we have such confessions of failure as "not from the mere fact of the existence of the hatred, but from cognizance of the merits of the case." The historical and literary notes are careful, but too scrappy, and too crowded with references to books which Mr. Bindley knows very well that the "young theological student" will not refer to. The introduction is interesting and well written; it would be more complete if it gave some account of the relation of Tertullian's *Apology* to the *Octavius* of Minucius Felix.

The Apology of Tertullian for the Christians. Translated by T. H. Bindley. (Parker.) This translation is from Mr. Bindley's own text. It compares favourably with the versions in Clarke's "Ante-Nicene Library," and in the "Library of the Fathers," but does not distinctly rise above them. To convey to an English reader an adequate idea of the force and pregnancy of Tertullian's style is a harder task than any of these translators seem to think it. They do not realise that redundant paraphrase must, at all costs, be avoided. The translator who aspires merely to avoid baldness and clumsiness, who shrinks from strong idioms and refuses to recast the construction of his original, cannot hope to reproduce Tertullian's fire and force. His work cannot be more than a useful and accurate crib.

THE Clarendon Press has issued an edition of the New Testament in Greek, of which the importance is hardly indicated either by the title-page or by the lettering on the back. The former merely adds to the title of Bishop Lloyd's edition (1827) the words "accedit tres appendices"; the latter says "Novum Testamen-tum, Lloyd and Sanday." It is in these appendices, for which Prof. Sanday is responsible, that the peculiar value of this edition consists. The first appendix contains a

collation of the text of Wescott and Hort with the *textus receptus*, which has been prepared mainly by the Rev. H. J. White, of Salisbury, and the Rev. F. A. Overton. The second appendix—which has been Prof. Sanday's own special care—consists of a selection of noteworthy variant readings, from the Greek MSS., from the old Versions, from the Fathers, and from modern editions. It is hardly necessary to say that the novelty of this selection lies in the position assigned to the Versions and the Fathers. As regards the MSS., little can be added to Tischendorff, except for the few (such as the codex Rossanensis) which have come to light since his time; while Scrivener has already published an exhaustive collation of the modern editions. But for the Fathers, Prof. Sanday has himself verified the references and consulted the most recent editions. For the Versions, again, yet more has been done. The Vulgate and other Old Latin texts have long formed the chosen field of work of Bishop Wordsworth and Prof. Sanday himself; the Syriac or Peshitto has been studied in the same way by the Rev. W. H. Gwilliam; the Armenian and Aethiopic have been specially examined for the present work by Prof. Margoliouth, "linguarum orientalium nullius non peritus;" and the Memphitic or Coptic by the Rev. A. C. Headlam. Indeed, the labours of these two last have been so elaborate as to form by themselves the subject of the third appendix. We have, therefore, here compressed into some two hundred pages an apparatus criticus for the text of the Greek Testament, which cannot fail to satisfy the wants of all ordinary scholars. At the same time, the book has been so printed and bound by the Oxford Press as to form almost a pocket volume—a pleasure to the eyes, and no less pleasant to handle.

WE may also notice, in connexion with the preceding, the new large type edition of their "Variorum Bible," which Messrs. Eyre & Spottiswoode have published recently, though the preface is dated September, 1888. Besides minor changes in respect of printing, &c., the notes have been revised, in view of recent commentaries. For the Old Testament, the editors are the same who first undertook the task nearly twenty years ago—Profs. Cheyne and Driver—and their portion of the work is, no doubt, the most valuable. For the text of the Old Testament stands in a very different position to that of the New, as may be seen from the fact that, among the authorities quoted for the former, there is no single critical edition. The editors for the New Testament are the Rev. R. L. Clarke (who died before the work was published), and Prof. Sanday. The system adopted in both cases is the same—to give in footnotes the variations that have won general acceptance (1) of renderings and (2) of readings, with references to the authorities. The "Variorum Bible" of Messrs. Eyre & Spottiswoode, therefore, differs from the "Sunday School Teacher's Bible" of the Clarendon Press, in that its scope is confined to textual questions; and for these it supplies all the material that the ordinary reader can require.

Studies on the Epistles. By F. Godet. Translated by Annie Harwood Holmden. (Hodder & Stoughton.) A popular consecutive account of the Pauline Epistles, treating them as a whole, and summing up vividly and clearly their history and teaching, is a help much desired by the unlearned reader of the New Testament, and not easily met with in English. These Studies supply the want admirably. They have already appeared in the *Expositor*, and are republished with only slight alterations. The translation is easy and idiomatic, and gives to English readers a thoroughly interest-

ing and readable book, which is at the same time learned and thoughtful. Professional students will learn much from Dr. Godet. His survey of the Epistles is brief and rapid, but nevertheless picturesque and readable; and his learning is neither thrust on one side nor unduly insisted upon, but used discreetly and easily. The title of the volume is somewhat misleading. The only non-Pauline Epistle treated of is the Epistle to the Hebrews.

The Ministry of Preaching: an Essay on Pastoral and Popular Oratory. By Mgr. Felix Dupanloup. Translated by Samuel J. Eales. (Griffith, Farran & Co.) The Bishop of Orleans' little book on Preaching is well known—we should have fancied too well known to make a translation into English a *desideratum*. In a country like England, where for its size there are perhaps more sermons preached—and worse—than in any country in the world, if the counsels of this excellent treatise were laid to heart by those who have to appear week after week in English pulpits, the unhappy twenty minutes, or the "bad quarter of an hour," might be made less dull and less irritating than they too often are to those who have to endure.

Going on Pilgrimage. By Lucy Taylor. (Nelson.) We should have nothing but praise for this carefully-written Companion to *The Pilgrim's Progress*, if we could feel convinced that Bunyan's story needs such an adjunct. The book has gained its world-wide popularity not because of its theology, as so many good people fondly imagine, but because it is "as good as a play"—as real and vivid. The Companion, by fixing our attention especially upon Bunyan's theological teaching, makes us aware, almost for the first time, that that teaching appeals to a religious party rather than to mankind. Any one who has read the original story and felt its fascination may find the Companion useful, but it must on no account be allowed to take the place of the original or to be read before it.

NOTES AND NEWS.

MR. FRANCIS RIVINGTON—who, since the withdrawal of his brother last year, has been the sole representative of the well-known publishing firm of Rivingtons—has now himself resolved to retire. The business has been purchased, as from July 1, by Messrs. Longmans, who will supply all the books in Messrs. Rivingtons' catalogue at their house in Paternoster-row. An historic interest attaches to this transfer, for the names of Rivington and Longman may be found side by side on a large proportion of the books that were published in London during the last century. Rivingtons is slightly the older firm of the two, having been founded as early as 1719, whereas Thomas Longman first commenced business seven years later.

THE first volume of Prof. Marshall's *Principles of Economics* is expected to be published this summer by Messrs. Macmillan & Co. The book, when complete, will be a fresh examination, from the point of view of the present generation, of questions discussed in Mill's *Principles of Political Economy*.

THE course of four lectures which Dr. Emil Reich delivered at Oxford last term, on "Graeco-Roman Institutions from Anti-Evolutionist Points of View," will be published next week by Messrs. Parker & Co. The lectures deal with such subjects as slavery and social conditions generally in classical times.

MESSRS. MACMILLAN announce a monthly reissue of their sixpenny edition of Charles Kingsley's novels, to consist of a million copies.

MESSRS. KEGAN PAUL, TRENCH, TRÜBNER & CO. have now in the press *A Protest Against*

Agnosticism, by Mrs. Fitzgerald, author of "A Treatise on the Principle of Sufficient Reason," and "An Essay on Self Consciousness, showing the Rationale of Faith, Hope, and Love."

The Register of St. Mary Magdalene, Canterbury, from 1559 to 1800, forming the fourth volume of Mr. J. M. Cowper's series of Canterbury Parish Registers, is now ready for delivery to subscribers.

THE next volume in the "Camelot" series will be *Famous Reviews*, selected by E. Steven-son.

THE new buildings of the Borough-road Training College, at Spring-grove, Isleworth, will be formally opened by the Earl of Granville, on Friday, June 13. The eighty-fifth general meeting of the British and Foreign School Society will be held on the same occasion. The total estimated cost of the new buildings amounts to £28,900, towards meeting which £20,000 has been received from the sale of the old college in the Borough-road, Southwark.

AT the next meeting of the Aristotelian Society, to be held at 22, Albemarle-street on Monday, June 2, at 8 p.m., there will be a Symposium on the question "Is the Distinction of Feeling, Cognition, and Conation Valid as an Ultimate Distinction of the Mental Functions?" in which Dr. A. Bain, Prof. Brough, Mr. R. E. Mitchenson, and Mr. G. F. Stout will take part.

THE printing and publishing trades of Maintz are preparing to celebrate the 450th anniversary of Gutenberg's invention of printing. On June 22 an exhibition of printing appurtenances from Gutenberg's time to the present day will be opened at the Grand-ducal Palace, and Dr. Velke, of the Maintz library, will lecture upon Gutenberg and his invention. On June 24, Gutenberg's birthday, the Gutenbergplatz and monument are to be illuminated, and a meeting will be held at the Gutenberg-Casino, the birthplace of the inventor.

MR. GEORGE ALLEN, of Orpington, and now also of Bell Yard, has issued an uniform series of cheap editions of three of Mr. Ruskin's works, with reproductions of the original plates. These are: *The Seven Lamps of Architecture*, now for the first time brought within the reach of ordinary book-buyers—the first edition fetches £4 or £5; and the two courses of lectures delivered at Oxford in 1870 and 1873, and published under the titles of *Aratra Pentelicæ* and *Val d'Arno*. We could wish that the three volumes had all been uniformly bound, and printed upon paper of the same tint. In other respects (except one) they are pleasant to look upon and to read. The exception, however, is serious. In his Oxford lectures of 1870, dealing with the elements of sculpture (which the present writer had the advantage of hearing), Mr. Ruskin had occasion to quote a good deal of Greek, and this Greek now appears in a most unscholarly guise. Not only are the accents frequently misplaced, but there are also several atrocious misprints, which Mr. Ruskin himself could never have passed. Such carelessness in the person responsible for proof-reading cannot be excused by any plea of cheapness.

A CORRESPONDENT writes: The title of Mr. George Meredith's forthcoming novel, *One of the Conquerors*, is, curiously enough, used, almost word for word, by one of the characters in a tale by him, "The Case of General Ogle and Lady Camper," which appeared in the *New Quarterly Magazine* for June 1877. The general has the reputation of being a captivator of the fair sex, and has been so blinded by his admiration for Lady Camper that he has not noticed the courtship of his daughter and her nephew.

Lady Camper has been caricaturing the general unmercifully in consequence, to bring him to his senses, but without the desired effect. She afterwards says to him :

" You would not have cared one bit for a caricature if you had not nursed the absurd idea of being *one of our conquerors*. It is the very tragedy of modesty for a man like you to have such notions, my poor, dear, good friend. The modest are the most easily intoxicated when they sip at vanity."

Of her own choice, Lady Camper eventually weds the general, after the marriage of his daughter to her nephew.

THE FORTHCOMING MAGAZINES.

THE Hon. Stuart Erskine and Mr. Herbert Vivian have jointly issued a circular, announcing "a lively and eccentric newspaper," published weekly at one penny, to be called the *Whirlwind*. The first number will appear on June 17; and those interested should address themselves to Mr. H. Vivian, 9 Down Street, Piccadilly.

THE first number of a new antiquarian magazine, entitled *Berkshire Notes and Queries*, is announced for publication early in June by Mr. Elliot Stock.

AMONG the contents of the June number of *Education* is an important Symposium on the question, "Shall German supplant Latin?" in which the head-masters of Harrow and Westminster, Mr. Oscar Browning and Prof. Sonnenschein, take part. The Interview is with Miss Agnes Ward, principal of the Maria Grey College, of whom a full-page portrait is given.

THE *Antiquary* for June will contain, besides continuations of previous articles, an account, by Canon Scott Robertson, of the tomb in Canterbury cathedral opened last March, which is unhesitatingly identified as that of Archbishop Hubert Walter; and an obituary notice of William Blades, by Mr. T. B. Reed.

THE June number of *East and West* (now published by Mr. Heinemann) will contain an article on "The Atrocities of the Russian Exile System," by Stepiak; "Beneath the Belfry," by Maxwell Gray; and an account of Christopher Plantin, the founder of the famous printing-firm at Antwerp, by Mr. Gilbert S. Macquoid.

MR. EDWARD SALMON, author of "Juvenile Literature As It Is," has written for the June *Parents' Review* an article entitled "Should Children Have a Special Literature." To the same number Capt. C. Wynyard, of the Royal Military College, Farnborough, will contribute a paper on "Our Cadets."

UNIVERSITY JOTTINGS.

THE general board of studies at Cambridge has approved the name of Mr. A. R. Forsyth, of Trinity College, for the degree of Doctor in Science. Mr. Forsyth is at present engaged upon an elaborate work on *The Theory of Differential Equations*, of which the first part, dealing with Exact Equations and Pfaff's Problem, will shortly be published by the Fitt Press.

OXFORD was represented at the sexcentenary festival of the University of Montpellier this week by Mr. D. B. Monro, provost of Oriel; and Cambridge by Mr. Sedley Taylor, of Trinity.

THE visitatorial board at Oxford having declared Prof. Moseley to be disabled for the performance of his duties as Linacre professor of human and comparative anatomy, Convocation has approved the appointment of a deputy-

professor, who will hold office during Prof. Moseley's incapacity. The appointment will be made at the end of the present term.

MR. H. B. CLARKE, of Wadham College, has been appointed to the teachership of Spanish at the Taylorian Institution, which has been vacant since the death of Señor Lucena some years ago.

CONGREGATION at Oxford has approved the preamble of a statute modifying the conditions of the Taylorian scholarship. Hitherto scholarship and an exhibition have been given every year for French, German, Italian, or Spanish in succession. Henceforth a scholarship only in each of these languages will be awarded every alternate year, and the value of the scholarships will be reduced from £50 to £25. By this means, also, more money will be left free for the encouragement of advanced study in modern languages in any form which the curators may approve.

AT the annual meeting of the Cambridge Antiquarian Society, held last week, Prof. T. McK. Hughes was re-elected president for the next academical year, and Prof. J. H. Middleton was elected vice-president.

AT the meeting of the Ashmolean Society on Monday next, June 2, Prof. Sydney H. Vines will deliver a lecture on "The Movements of Plants."

THE preacher at Mansfield College next Sunday will be Prof. Marcus Dods, of the Free Church College, Edinburgh.

THE annual report of the curators (or rather of the librarian) of the Bodleian Library for 1889 is printed in a supplement to the *Oxford University Gazette*. The total number of items added to the library during the year was 49,883, of which 6785 were purchases. The total expenditure was £7877, including £341 for the purchase of MSS., £1374 for the purchase of books, and £819 for binding. In addition, £135 was expended on the purchase of older books only, out of the contributions made for some years past by a member of All Souls' College; and £75 on the purchase of Oriental coins from Sir Alexander Cunningham's collection. Among the principal additions during the year may be mentioned: 108 volumes of revenue and other public accounts of the reigns from Charles II. to Anne; several early Hebrew MSS. and Japanese paintings; a number of Latin and English deeds which had belonged to the late Prof. Chandler; Egyptian ostraka and inscribed tablets and Oriental coins, presented by the Rev. Greville J. Chester, in continuation of former donations; the Zend MS. of the Yasna with Pahlavi translation, presented by Dastur Dr. Jamaspji Minoocherji, which has already been described in the ACADEMY; and the holograph of Pope's "Essay on Criticism."

AT the meeting of the Oxford Union last week, a motion was brought forward "That this house regrets the non-recognition of the elective principle in the India Councils Bill now before parliament." Under the influence of an eloquent address from Mr. Surendra Nath Banerjee, principal of the Ripon College, Calcutta, the motion was carried by the large majority of seventy-four votes to fourteen.

MESSRS. DICKINSON & FOSTER, of New Bond Street, have now on view a series of pictures illustrating some of the colleges at Oxford and Cambridge, in continuation of their former series on "The Great Schools of England."

PRINCIPAL EDWARDS, who is now on a visit to the United States, has received an offer of £1000 from Welsh residents in America, to be devoted to the library at Aberystwyth College.

MR. AUGUSTUS C. MERRIAM—whose name will be well known to readers of the *American Journal of Archaeology*—has been appointed to the newly founded chair of Greek archaeology and epigraphy at Columbia College, New York.

VERSE.

MEETING AND FAREWELL.

Ah me! how sadder than to say farewell
It is to meet,
Dreading that Love has lost his spell
And changed his sweet!
I would we were again to part
With that full heart.

The hawthorn was half-bud, half-flower
At our good-bye;
And braver to me since that hour
Are earth and sky.
Ah God! it were too poor a thing
To meet, this spring.

Our hearts—life never would have marge
To bear their tides,
Their confluent rush! Lo! death is large
In boundary sides;
And our great *χαιρε* must be said
When I am dead.

MICHAEL FIELD.

MAGAZINES AND REVIEWS.

THE May *Livre moderne* is a very interesting number, by reason of a capital article on the late M. A. Barbey d'Aurevilly, who is far too little known in England, and also on his brother the Abbé Leon, of whom probably not ten Englishmen have ever heard. It is illustrated by a very good serious etching of the author of *Les Diaboliques* and *Du Dandysme*, and also by a reproduction of an amusing caricature of 1830, representing him in the hey-day of his own dandy stage, with wondrous hair, a more wondrous hat, a wasp waist, rose in one hand, a pen in the other. There is an article by M. E. Tissot recommending the study of Goethe to Frenchmen on the rather odd ground that Goethe was, as a man, so much more perfect and interesting than—not merely Milton and Hugo, but Dante! There may be some of us who are prepared at a moment's notice to take up very heavy cudgels on this point with M. Tissot; but it is something to find a Frenchman doing justice, even awkwardly, to a German.

THE interest of the *Boletín* of the Real Academia de la Historia for May is chiefly for Arabic and Hebrew scholars. F. Codera describes the thirty-seven books and MSS. acquired by him in his recent commission to Tunis and Algeria. He is convinced that there are still far more Arabic books and MSS. in private hands and in public libraries in Northern Africa than is generally supposed. He puts forward a project for printing one hundred volumes of those authors who deal with Spain, and for drawing up meanwhile biographical, bibliographical, and geographical catalogues and indices of these works, for which he has himself over 20,000 slips ready. E. Saavedra prints some Moorish inscriptions from Elche, of so late a date as 1509. Father Fita has some interesting accounts of the sacking of the Jewish quarters in the towns of Catalonia in 1391, and Hebrew inscriptions from Seville and Toledo. Sanchez Moguel pillories Vaca de Castro, the litigious Archbishop of Seville (1610-23) with his ninety-seven lawsuits, supported by all kinds of wrong-dealing. F. de Mély proves that the famous Golden Table of Pedro the Cruel had a real existence, was given to the Black Prince, and seen at Canterbury in the reign of Richard II. It was probably the retable of some altar, or perhaps a portable

altar. Can it be still serving somewhere in some disguise? F. Coello makes a highly favourable report on Rodriguez Villa's "Historical Sketch of Italy from the Battle of Pavia to the Sack of Rome," and gives more qualified praise to Pella y Forgas's "Historia del Ampurdam," which, however, improves towards the end.

THE BEATRICE EXHIBITION AT FLORENCE.

THIS exhibition of Italian women's work is not a very inspiring collection. So much time has been given, so much energy expended; and the result is proportionately so very small. A good deal of the work comes from convents, where one does not perhaps look for originality; but there are many laboriously wrought pictures in silk crewelwork, such as our grandmothers used to do, signed with the names of the artists, and presumably done in the outer world. These appear to have worked from patterns of our grandmothers' time, judging from the costume of the figures and still more from the treatment. The portrayal of sentiment is aimed at rather than decorative effect; and, as regards technique, there seems a strong tendency to designate material by sample. A gold ring (or is it a bangle?) which a gaily-dressed young man is tendering to an equally gaily-dressed maiden is represented by a piece of gold wire boldly projecting from the picture; hair is represented by real hair or by tow; and there is a picture of Queen Marguerita in which the face is indeed worked in silks, but the frills round the neck are real, and the pearls, if they were pearls, would be real too. But the climax is reached by an embroidered picture of an angel flying down towards a bed (in which apparently no one is lying); this bed is surrounded by curtains of real muslin, while the angel is brought into the immediate foreground by being clothed in long flowing garments of the same material. There are also numerous pictures worked either in silk or in hair, so as almost to resemble engravings, and a pelican feeding its young made of cotton wool, and a great deal (from its similarity one felt a very great deal) of fine and beautifully executed embroidery.

You may see straw weaving in a kind of loom, going on with great rapidity, and glove-making and embroidery of handkerchiefs by machinery. But these have become so much the commonplaces of exhibitions that one passes them by without perhaps due appreciation.

The fine art department does not display much originality. The picture which leaves the strongest impression is a full-length life-sized portrait of the King and Queen of Italy standing together. But who would guess it to be the Queen; and does the King ever open his eyes so very wide? Round the galleries of the theatre is a large collection of drawings. Escaping for a moment from here into a box overlooking the stage, we had an amusing glimpse of the preparations going on for the tableaux from the *Vita Nuova*. Two stage wings representing trees were spread out on the floor, and up and down there walked a little man with a paintbrush about four feet long, putting in spring shoots. Dipping his paintbrush first into one paintpot, then another, he succeeded in a few minutes in transforming the foliage of late August into that of early May. And the air with which he wielded his tool was not soon to be forgotten.

There is a carefully drawn series of sketches on one of the staircases representing houses and streets in Florence connected with the families of Dante and Beatrice; but, naturally perhaps, considering the time which has elapsed since she lived, no relic of Beatrice herself. Yet it seems strange that not even a lock

of her hair should have come down to us. How those who lived in the centuries immediately succeeding their time pictured Dante and Beatrice may be seen by the illuminations to the MS. and early printed copies of the *Divina Commedia* and the *Vita Nuova* collected in the Tribuna Beatrice. Dante is represented usually as quite a young man, sometimes clothed in black. In one picture Beatrice marks off the divisions of her discourse on her fingers, Dante showing his interest by a similar action. Virgil appears like an Eastern sage, usually standing near Dante—once in a mandorla as though seen in a vision. The initials D. and B. are often placed over the heads of the principal figures.

Copies of the *Divina Commedia* must have been in demand soon after Dante's death, judging from the exquisite illuminated MSS. from the Biblioteca Laurenziana; and after the invention of printing, editions seem to have followed one another with great rapidity. There is a *Divina Commedia* here dated Brescia, 1487; another, Venice, 1491; and yet another printed at Venice in 1497. Botticelli's illustrated edition is also here—the face of Beatrice delicate and distinguished like those of his Sibyls.

In the same room are engravings from the works of later artists who have also illustrated Dante, including the "Beata Beatrice" of Rossetti—and the autographs of the sonnets written in her honour by living poets.

MAY PANTIN.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRAUN, A. Die Arbeiterschutzgesetze der europäischen Staaten. 1. Tl. Deutsches Reich. Tübingen: Laupp. 3 M.
 DELAIGUE, A. Paul Féval. Paris: Plon. 8 fr. 50 c.
 FERNEY, Jules. La Tonkin et la Mère-Patrie. Paris: Victor-Havard. 8 fr. 50 c.
 GOTTHE-JAHREBUCH. Hrsg. v. L. Geiger. 11. Bd. Frankfurt-a.-M.: Lit. Anatalt. 10 M.
 KLETTNER, Th. Beiträge zur Geschichte u. Litteratur der italienischen Gelehrtenrenaissance. III. Die griechischen Briefe d. Franciskus Philiphilus. Greifswald: Abel. 5 M.
 LE FAURE, G. Le Volontaire de 1815: roman patriote. Paris: Firmin-Didot. 8 fr. 50 c.
 NICOLAY, F. Les enfants mal élevés: étude psychologique, anecdotique et pratique. Paris: Didier. 7 fr. 50 c.
 RAMBAUD, A. La France coloniale: histoire, géographie, commerce. Paris: Colin. 8 fr.
 RAUSCH v. TRAUTENBERG, R. Frhr. Hauptverkehrswege Persiens. Halle-a.-S.: Tausch. 5 M.
 RUCOURT de discours, rapports et pièces diverses dans les séances de l'Académie française 1880—1889. 2^e Partie. Paris: Firmin-Didot. 12 fr.
 RUPRIECH et BAJOT. Meubles anciens des musées du Louvre et de Cluny. Paris: André. 89 fr.
 TISSOT, E. Les évolutions de la critique française. Basel: Georg. 4 M. 80 Pf.
 WETZL, W. Shakespeare vom Standpunkte der vergleichenden Litteraturgeschichte. 1. Bd. Die Menschen in Shakespeares Dramen. Worms: Reiss. 7 M. 20 Pf.

THEOLOGY.

- LINDEMANN, A. Erklärung der Offenbarung d. Johannes. Braunschweig: Schwetschke. 2 M. 50 Pf.

HISTORY, ETC.

- ALLARD, P. La persécution de Dioclétien. Paris: Lecoffre. 12 fr.
 COSTA DE BEAUREGARD, le Marquis. Les dernières années du roi Charles-Albert. Paris: Plon. 7 fr. 50 c.
 GRIMM, H. Geschichte d. deutschen Volkes u. seiner Kultur im Mittelalter. 1. Bd. Zur Zeit der Karoling. u. Sachs. Könige. 1. Lfg. Leipzig: Duncker. 1 M.
 SIEWERT, O. E. Collegium logicum im 16. Jahrh. Freiburg-i.-Br.: Mohr. 2 M.
 VIVENOT, A. Ritter v., u. H. Ritter v. ZRISSBERG. Quellen zur Geschichte der deutschen Kaiserpolitik Oesterreichs während der französischen Revolutionskriege 1790—1801. 5. Bd. Wien: Braumüller. 10 M. 80 Pf.
 WALLON, Henri. Les représentants du peuple en mission et la justice révolutionnaire dans les départements en l'an II (1793—4). T. V et dernier. Paris: Hachette. 7 fr. 50 c.
 WEINHEIMER, E. Geschichte Oesterreichs u. Ungarns im 1. Jahrzehnt d. 19. Jahrh. Nach ungedr. Quellen. 2. Bd. Von Pressburg bis Schönbrunn. Leipzig: Duncker. 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- LOEWS, J. H. Die speculative Idee der Freiheit, ihre Widersacher, ihre praktische Verwertung. Prag: Riva. 4 M.
 MICHELI, M. Contributions à la flore du Paraguay. 3 et 4. Basel: Georg. 10 M. 50 Pf.
 PAX, F. Allgemeine Morphologie der Pflanzen m. besond. Berücksicht. der Blüthenmorphologie. Stuttgart: Enke. 9 M.
 PARAKAN, Edmond. Traité de zoologie. Fasc. 1. Zoologie générale. Paris: Savy. 12 fr.

PHILOLOGY, ETC.

- DE SCHAMPS, Eustache. Œuvres complètes de, p.p. le Marquis de Queux de Saint-Hilaire. T. 6. Paris: Firmin-Didot. 12 fr.

CORRESPONDENCE.

THE NEXT CONGRESS OF ORIENTALISTS.

Woking: May 24, 1890.

I beg to deny the correctness of the statements made by Profs. Max Müller and D. Chwolson in to-day's ACADEMY.

Both must know that the circular sent out from Paris in October last was not a mere inquiry regarding the place of the next meeting of the Oriental Congress, but a protest against the committee nominated at Christiania, and against the proceedings of the last Congress, in which Prof. Max Müller took such a prominent part. This protest ended with an invitation to London. The document was widely published, but could scarcely be sent for signature to those members who were to blame for the proceedings of the last Congress, or to the tourists and others who were merely attracted by its festivities.

As for Prof. Chwolson, he signed the protest immediately under the names of the leaders of the movement, instead of under the special heading that was provided for those members (seven in number) who only desired to vote for the place of meeting. He also wrote a letter stating that the last Congress had only slightly fulfilled its object, that the division of the members into three classes was very offensive, that the scheme of an institute had been rejected and would hardly be carried out, and that M. Landberg would probably be the only one to object to London as the place for the next meeting. Under these circumstances, the accusation that his name had been wrongly entered is unfounded, and, in any case, should have been addressed to the secretaries of the London Congress, and not to M. Landberg.

I also deny that his name was often (if ever) quoted as a leader of the party in favour of the statutes and against the institute scheme, for he had been publicly mentioned as likely to be added to the irregular committee nominated at Christiania.

Finally, we do not claim to have the majority of the members of the last Congress, but only the majority of Orientalists representing twenty-two countries.

G. W. LEITNER.

South Kensington: May 26, 1890.

Having read the correspondence which has appeared in the last few numbers of the ACADEMY with reference to the eighth Congress of Orientalists held at Stockholm and Christiania last year, I wish to express my dissent from the course taken by the party of so-called "malcontents" or "protesters," who have thrown discredit on the proceedings of that Congress and stirred up much bad feeling on the subject.

Prof. Sayce, in his former letter, says that the Congress "broke up somewhat stormily," and, in his last, that "the majority of the delegates were hostile to the propositions of the acting committee." Having been present at that meeting as a delegate of the Royal Asiatic Society, I cannot agree with him. So far as I could see, the harmony in the proceedings was unbroken. The committee unanimously chosen

to arrange for the holding of the next Congress comprised the most distinguished Orientalists present irrespective of nationality. Had there been any of our countrymen sufficiently noted to be elected on that committee, I feel sure from what I heard there would have been no dissentient voice raised. Since, however, the more prominent among them were absent from Christiania, there was nobody to be nominated, Prof. Max Müller having been asked and having declined. As regards Russia, Prof. Chwolson has, in your last issue, disclaimed any intention to be drawn into the schism; and it is a new thing to find Englishmen acting the part of obstructives.

There seems to prevail an idea among the more influential of the protesters that the statutes of 1873 have been deliberately and wantonly infringed. That such has not been the case, those who know more about the matter than I do will support me in asserting, notwithstanding the document emanating from the French committee published in your last issue. No place was fixed upon for the next meeting before the Congress broke up solely because none of the delegates were authorised to invite on behalf of their respective countries. If London had been suggested by Prof. Sayce, that would have settled the whole difficulty.

After the courteous way in which we were all treated and the lavish hospitality shown, it is ungracious in us to cavil at mere questions of detail and wound the feelings of our Scandinavian friends.

ONE OF THE ENGLISH DELEGATES.

CHAUCER.

London: May 19, 1890.

Messrs. J. Blackwood & Co. have reprinted, under the title of "The Poetical Works of Geoffrey Chaucer," Wright's one-volume edition of the *Canterbury Tales*, apparently from the old stereotype plates. The binder has lettered the volume "The Complete Poetical Works," &c. Perhaps the publishers think that this description is justified by the addition to the original issue of "The Cuckow and Nightingale" (!), "The Assembly of Foules," "Buckton," "Steadfastness," "Truth," "Fortune," "Scogan," "Purse," "Gentilesse," "Proverbs," "Adam," and "Virelai" (!), all from Moxon's edition, with the exception of a printer's error in "Steadfastness." Twelve genuine poems (including "Troilus" and "The Legend of Good Women") are thus omitted from this "complete" edition, while two spurious ones are inserted.

Prof. Skeat (*ACADEMY*, April 19) is under a misapprehension in supposing that Mr. Wright claims "always (when there is room for the least doubt) to have given the original reading of the MS. in a footnote when he had rejected it from the text." He only makes this claim "where a reading, although affording a tolerable meaning, appeared to him a decided bad one." He corrected what he considered merely scribal errors "without the least hesitation," giving as an instance of such corrections ll. 3179-80 [not 3779-80 as printed] (*Miller's Prol.*, l. 69-70):

" Of storial thing that toucheth gentillesse
And eek more ryalé and holynesse"—

where he has silently changed the italicised words to "moralité." Under the same head Mr. Wright would doubtless include what Prof. Skeat calls the "stupid repetition" of "frothe" for "for ire" in l. 1661 ("Knight's Tale," l. 80). Mr. Wright expressly states, "in cases like the above I have not thought it necessary to load the book with notes pointing out the alterations."

EDWD. GUNTHORPE.

"HANSELYN" IN CHAUCER.

Ghent, Belgium: May 10, 1890.

It would seem that this word, which is very rare, has not yet received adequate attention. It occurs, so far as I know, but once* in Chaucer's "Parson's Tale" (Six-Text edition), p. 622, l. 422:

"to speken of the horrible discordinat scantnesse of clothyn as been this kuttred sloppes | or haynselyns | that thurgh hirs shortnesse | ne couere nat the shameful membes of man to wikked entente. . . ."

This is the reading of the Ellesmere MS. The other readings are: *hanselyns* (*Hengwrt*), *haunseleyngs* (*Cambr.*), *hanse lynes* (*Selden*), *hanselynes* (*Petworth*), *hanslynes* (*Landsdowne*). Harleian MS., 7334, which was used by Dr. Morris for his edition, presents (vol. iii., p. 297) the variant *anslets*. In all the texts my quotation, which will be found necessary to establish the meaning, is substantially the same.

Tyrrwhit, in his Glossary, tells us that it "appears from the context to mean a sort of breeches." Dr. Morris explains *anslets* as "a slop or smock." Both evidently judge from the context, without giving it full attention. Halliwell, guessing not quite correctly, defines it as "a kind of short jacket mentioned by Chaucer." Wright—who always copies Halliwell, and very often while so doing omits the most important part of Halliwell's words—says merely that it is "a kind of short jacket," thereby leading the unwary reader to suppose that the word is so well known as not even to require an example.

It is evident that we cannot understand breeches here, of which it could not very well be said that they did not cover enough of the lower part of the body, owing to their "shortnesse." At first sight it would seem, then, that Halliwell was right in contending that it is some sort of short jacket.

Chaucer calls this article of dress *sloppe* or *haynselyn*; for we may look upon the one word as synonymous with the other. And what is a *sloppe*? In the plural it means "large wide breeches" (Halliwell), and in one text we find *sloppes* or *haynselyns*; but this is merely because more than one of such garments are referred to. Now we have the authority of Palgrave for *sloppe*—"a night-gowne, robe de nuit" (see Halliwell, *sub voc.*, for this and similar quotations), which is certainly never—"a short jacket." And we shall see further on that *haynselyn* may have a similar signification.

Taking a hint from the process by which the explanation suggested itself to my mind, I have as yet left one word of the context out of consideration—*kuttred*. It has struck me that *kuttred*, which of course refers to *sloppes*, may—nay must—apply equally to *haynselyns*. This changes the aspect of affairs, especially as we must take to *cut* in the sense of to cut short (horizontally), not in that of to slit open (vertically). This latter explanation would only hold if we could think of breeches, which, as we have seen, is not possible. If, then, a *kuttred haynselyn* is a short jacket, a *haynselyn* must be a long dress, and a wide one as it is synonymous with *sloppe*.

So far, then, the result of our investigation is *haynselyn*=a long loose dress. But which is the origin of the word? By the side of the forms in *-line*, *lyne*, &c., we have the form *anslet*. If we may take *anslet* to mean *hanslet*,† these

* The Encyclopaedic Dictionary says that the article of apparel in question was worn during the fifteenth century, but gives no references. We may therefore expect other instances to turn up, which perhaps Mr. Wilson Graham, the editor of the Chaucer Concordance in preparation, will be able to supply.

† If *anslet* is not = *hanslet* it falls outside the present investigation. The form *anslet* is not in the Philological Society's Dictionary.

forms point to *Hans-* as their stem. Could this be the (Dutch) proper name which in *Hans-en-Kelder* will be well known to many Englishmen? Although at first sight this may seem strange, we shall perhaps think more favourably of it if we compare a certain number of words denoting an article of dress in which the same principal element occurs.

We have Dutch *hanssop* (a long loose night-dress for children). This used to be spelt *hansop*; but it has long been used to represent *hans-sop*, i.e., *Hans-soup*=the Harlequin of the mediaeval comedy, and hence his characteristic long loose dress (for the name compare Jack Pudding, *Hansworst*, &c., and especially *Jean Potage*). Here we have the proper name *Hans* as part of the name of an article of wearing-apparel (*Magazijn v. Nederl. Taalkunde*, i. 107).

More convincing still, on account of the second form mentioned, is a passage in ten Doornkaat Koolman, *Wörterbuch der Ostfriesischen Sprache*:

"*hans-up* oder *hansman*: Jacko und Beinkleider in einem Stück als Nachtkleid für kleine Kinder gebraucht."

Kitiaen yields perhaps most of all: *Hanneke*: *colobium muliebre*, *palla*, where *hanneke*=a diminutive of *han-*, a well-known abbreviation of *Johannes* by the side of *Hans*. These forms would seem to lend colour to the supposition that in our English word we have another instance of derivation from this proper noun.

There is but one difficulty left—that of the suffixes. In either case (*hanselyn* as well as *(h)anslet*) the suffix is not English; *-line* may represent German *-lein*, and the word *(h)anslet* is perhaps to be taken as *hansel* (German)+the Romance suffix *-et*, where *hansel* is a well-known German diminutive form of *Hans*. This hypothesis presupposes such forms as *Hansel*, *Hänselein* in German. I have not actually found them as referring to any kind of dress; but in connexion with what may be said to be established, viz., that such a wide dress was named after the fool of the comedy, it is interesting to note that the words *Hans*, *Hänsel*, *Hänselein* are found "as the name of a fool," and also as an "appellativ zur bezeichnung eines lotterbulen, eines umherziehenden lustigmachers" in support of which statement Grimm quotes a passage from Brant's *Narrenschiff*.

I do not pretend to have solved all the difficulties connected with the explanation of the word. My attempt at a derivation may point in the right direction. The argumentation as to the meaning will possibly be accepted as conclusive.

H. LOGEMAN.

THE NEVILLE'S IN DOMESDAY.

London: May 23, 1890.

It is a commonplace of genealogy that the name of Neville does not even occur in Domesday. Dugdale, discussing the alleged founder of the family in England, observes that there is "no mention of him nor any of that name in the General Survey." So, too, Mr. Chester Waters can trace the family no further back than that Lindsey Survey of which he claims (but, as I have shown, on untrustworthy evidence) to have established the date as 1114-1116. Criticising a work by Mr. Foster, he writes (*ACADEMY*, No. 611, p. 40):—

"He has still to learn the origin of the Nevills. His pedigree begins with Geoffrey de Nevill, the husband of Emma de Bulmer; whereas the founder of the family in England was Geoffrey's grandfather, Gilbert de Nevill, who succeeded, before 1114, to the five manors in Lincolnshire which Ranulf de St. Valer held under the Bishop of Lincoln in Domesday."

From this it is evident that Mr. Waters himself "has still to learn the origin of the Nevills,"

for the pedigree can be carried back, a generation further, to Domesday, in which "Radulfus de Neville" *eo nomine* duly appears. Nor is he the only member of his family who occurs in the great record.

From this it is evident that Domesday Book is still but imperfectly known!

J. H. ROUND.

FRENCH JEWS AND THEIR REPUBLICAN PERSECUTORS.

Autun : May 23, 1890.

In my letter on "France and the Republic," printed in the ACADEMY of May 17, I said that the three religious bodies outside of the Roman Catholic community made no complaints against the government of the Republic. In confirmation of this, so far as the Jewish body is concerned, will you permit me to lay the following words before your readers? They were spoken at Avignon on May 22 by M. Mossé, the Grand Rabbi:

"Nous, Israélites français, qui devons notre complète émancipation à l'immortelle Révolution de 1789, nous bénissons le gouvernement libéral et tutélaire qui n'admet parmi les citoyens d'autres distinctions que celles du dévouement civique et du talent et qui protège contre toute atteinte le sanctuaire de la conscience."

Your readers will observe that these words were not addressed to M. Carnot personally, but to the Republican government represented by himself and by the ministers who accompanied him. The case is really as the Grand Rabbi represented it. The rôle of the government is to protect liberty of conscience in Jews, Protestants, and Freethinkers. It has also effectually protected Roman Catholics against the intolerance of the revolutionary party, except when unable to do so during a temporary suspension of order in Paris, under the Commune, when the hostages were massacred.

P. G. HAMERTON.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 1, 7.30 p.m. Ethical: "Co-operation versus Conflict between Men and Nations," by Mr. Hodgson Pratt.

MONDAY, June 2, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Aristotelian: Symposium, "Is the Distinction of Feeling, Cognition, and Conation valid as an Ultimate Distinction of the Mental Functions?" by Dr. Bain, Prof. Brough, Mr. R. E. Mitchenson, and Mr. G. F. Stout.

TUESDAY, June 3, 8 p.m. Royal Institution: "The Natural History of Society," II., by Mr. Andrew Lang.

8.30 p.m. British Museum: "The Manners and Customs of the Babylonians," I., by Mr. G. Bertin.

8 p.m. Civil Engineers: Annual General Meeting; Report of Council; Election of Officers.

8 p.m. Biblical Archaeology.

8.30 p.m. Zoological: "A Collection of Acarinae from Algeria," by Mr. A. D. Michael; "The Anatomy of *Podice senegalensis*," by Mr. Frank E. Beddoe; "Some Mammals collected by Dr. Emin Pasha," by Mr. O. Thomas.

WEDNESDAY, June 4, 8 p.m. Cymrodotorion: "The Settlement of Brittany," by Mr. W. Edwards.

8 p.m. Elizabethan: "The Plays of Philip Massinger," by Mr. James Ernest Baker.

THURSDAY, June 5, 8 p.m. Royal Institution: "Flame and Explosives," V., by Prof. Dewar.

4 p.m. Archaeological Institute: "An Inscribed Hittite Seal, purchased by the Rev. Greville L. Chester, at Smyrna," by Prof. Sayce; "Some Museums in Galicia and Transilvania," by Mr. F. Haeverfeld; "Description of a Weight," by Mr. J. L. André; and "Brasses in the Parish Churches of Willesden, Great Greenford, and Acton," by Mr. H. S. Cowper.

8 p.m. Chemical: "The Preparation of Pure Crystaline Copper," by Mr. C. C. Duncan.

8 p.m. Linnean: "A Collection of Plants from Madagascar," by Mr. G. F. Scott Elliot; "Weismann's Theory of Heredity applied to Plants," by Prof. G. Henslow; "Teratological Evidence as to the Heredity of Acquired Conditions," by Prof. B. O. A. Windle.

FRIDAY, June 6, 5 p.m. Physical: "The Effect of Change of Temperature on the Villari Critical Point of Iron," by Mr. Herbert Tomlinson; "The Diurnal Variation of the Magnet at Kew," by Messrs. W. G. Robson and S. W. J. Smith.

8 p.m. Philological: "The Linguistic Value of the *Irish Annals*," by Mr. Whitley Stokes.

8 p.m. Geologists' Association: "The Pebby and Sandy Beds overlying the Woolwich and Reading Series on and near the Addington Hills," by Mr. H. M. Klaassen; "The Auriferous Series of Nova Scotia," by Mr. G. F. Monckton; "An Instance of Recent Erosion near Stirling," by Horace W. Monckton.

9 p.m. Royal Institution: "The Search for Coal in the South of England," by Prof. W. Boyd Dawkins.

SATURDAY, June 7, 3 p.m. Royal Institution: "The Ballad Music of the West of England," with Musical Illustrations, II., by the Rev. S. Baring-Gould.

SCIENCE.

Etyma Latina. By E. R. Wharton. (Rivingtons.)

NEARLY eight years ago I had the pleasure of reviewing Mr. Wharton's *Etyma Graeca* in the columns of this journal (ACADEMY, October 28, 1882). Now, after a long though not unreasonable interval, the promised companion volume comes up for criticism. The plan of the book is nearly the same as that of its predecessor—first, a preface and introduction (pp. v.-xxxiv.); then the *pièce de résistance*, the etymological lexicon, occupying some 120 pages; and, lastly, thirty pages of "Comparative Etymology." The new features in the book are the introduction, comprising a much-needed note on "hidden quantities"; a list of authorities; and the "Comparative Etymology," which is not (as in the supplement to *Etyma Graeca*) confined to one language. On the other hand, the lists of loan and onomatopoeic words, and the numerical references from the lexicon to the *Lautlehre*, are now omitted.

The lexicon proper contains all the words which occur in "the sixteen Latin authors of the first rank"—Plautus, Terence, Cicero, Caesar, Catullus, Lucretius, Sallust, Vergil, Horace, Livy, Tibullus, Propertius, Ovid, Persius, Tacitus, and Juvenal. Mr. Wharton has omitted words used in the fragments of these writers, and all derivatives and compounds which explain themselves. Students will thus find in the *Etyma Latina* etymologies (so far as they can be given) of all words which they meet with in their ordinary reading, so that the scope of the book is eminently practical. It may be interesting to add that there are 3055 words discussed, of which 380, in Mr. Wharton's judgment, have not yet been satisfactorily explained. Of the rest, 1130 are original words, having cognates in other Indogermanic (or, as Mr. Wharton prefers to call them, Celtingidic) languages; while 930 are derivatives which require elucidation; and rather over 600 are borrowed from other languages—mostly, of course, from the Greek. The total number of words used by the sixteen authors above enumerated is over 26,000. If one compares these figures with the statistics given in the preface to *Etyma Graeca*, one finds that Greek classical literature has a larger vocabulary, in the proportion of 8 to 5, but that the proportion of derivatives to original words is very nearly the same (about 26 to 1) in both Greek and Latin. Of course, these figures apply only to the extant literature of the first rank in the two languages. It would be interesting to see whether an analysis of the words used by the best English or French authors would yield a similar result.

In proceeding to criticise the book, the plan of which I have tried to sketch, the first thing which must strike everyone is this—that a Latin etymological dictionary is a far more difficult work to produce than a similar Greek dictionary. There has been, indeed, no lack of philological workers in the field. Vanicek, whom Mr. Wharton rather cruelly ignores in his preface, gives, in a useful if not very critical summary, the chief etymological results gained before 1877; while the phonetics of the Latin language are set forth, in their most approved shape, by the recent work of Stolz in Iwan Müller's valuable *Handbuch*, and are made accessible to English readers by Messrs. King and Cookson, whom, by the way, Mr. Wharton might have included in his list of authorities. Besides these codifications (if one may so call them), there has been no want of direct or incidental research bearing on details. The difficulties which confront a Latin etymologist arise from other causes. In the first place, we have very little early Latin. Of pre-Sullan literature there is not much, and hardly any of it is earlier than 200 B.C. It is as though one had to deal with English, and yet possessed only a few fragments earlier than the foreign influence represented in Spenser's poems. Early inscriptions, glossaries, and the Italian dialects help us a good deal; but the interpretation of the first (witness the unhappy *Dvenos* bowl) is often obscure, the second are only just beginning—thanks to Löwe, Götz, and Nettleship—to show their importance, while of the dialects we do not know by any means too much. The result is that we cannot always feel sure about the earliest meaning of any Latin word, and lexicographical research may often, as Mr. Wharton has seen in the case of *aioθávopai* and *aestimo*, compel us to give up a phonetically suitable etymology. Unfortunately, the lexicography of Latin is not very far advanced, at least in comparison with Greek. Prof. Wölfflin pathetically observes, in the first volume of his *Archiv*, that Robert Stephanus did not produce nearly such good work as his son Henry, and Latin has never made up the bad start. Only in the last few years have scholars like Prof. Wölfflin and Prof. Nettleship begun to put the whole enquiry on a new basis. But, even when all is done, much must remain obscure. Many important political and moral terms seem to defy all attempts to connect them with cognates in other languages. Some, it may be, we shall be able to explain from Etruscan—Mr. Wharton thinks *idus* is one of these—and some from Keltic. *Rex* certainly has its most real cognate in Keltic; indeed, one might say its only real cognate, if (as I would suggest) the Gothic *reiks* is a loan-word. And similarly, perhaps, further study of Keltic may explain other Latin words. But one cannot help fearing that many important Latin terms will continue obscure, and that there is a certain isolation in the vocabulary and usages of the Italian dialects.

With all these difficulties, it is not strange that, since 1877, no serious attempt has been made to write an etymological dictionary of Latin. Only one exception is to be found—in the tables added to Prof. Lewis's smaller dictionary, and these we may perhaps call an attempt rather than an achievement. And since 1877 a considerable change has come over philology. I cannot go so far with Mr. Wharton as to denounce everything before 1877 as pre-scientific. If I may take a parallel from botany, Bopp and Schleicher

seem to me to stand very much in the position of Linnaeus. In both sciences the theories of the founders have been overthrown; in both the change in views took place gradually—indeed, in philology, it is hardly yet complete; in both, finally, the difference between beginning and end, Linnaeus and Darwin, Bopp and Brugmann, is apparently greater than perhaps it is historically. But, in any case, there is a great difference; and it is therefore an excellent thing that a specialist like Mr. Wharton, well acquainted with recent philosophical research, should summarise the not wholly fragmentary results obtained in the last thirteen years.

Nor should it be forgotten that Mr. Wharton has done a good deal of original work himself. Of the etymologies contained in this book, 360 are his own; and, though I frankly confess I cannot accept all of these, I think there are many which deserve the careful attention of Latin scholars—those suggested, for instance, in explanation of *auriga*, *boletus*, and several others, which introduce better methods of arriving at older derivations. Less original, but perhaps equally new to most readers, will be the use of the dialects, by which *imbuo* is explained as “*in-fuo*,” “to implant,” and *ascia* as *acacia** (English “axe”). Nor has any English etymologist, so far as I know, carried out so far the interchange of *d* with *l* and with *r*. Indeed, I am a little inclined to think Mr. Wharton makes too much use of these (in themselves perfectly legitimate) methods of explanation. But it is fair to add that Sölz and others agree in the main with Mr. Wharton on these points. Curiously enough, we do not hear much of analogy in the book. *Aurichalcum* (surely a doubtful instance), *abundo*, *adeps*, *comburo*, *amita*, *anfractus* (again doubtful), *caduceus*, are instances; but they are not, as a whole, very numerous.

In passing to detailed criticism, I would venture to suggest the need of more detailed exegesis. There is, indeed, more help held out to the ignorant in this book than in *Etyma Graeca*. The introduction and the very lucid sketch of comparative etymology may well be of much use. But still the “new views” are, after all, not child’s play. A Linnean botanist would be somewhat bewildered if he were suddenly confronted with the newest ideas on botany, and informed, e.g., that species, genera, and orders are purely conventional divisions. Similarly, a student may be puzzled when he meets original forms like *χνύζ-**n*, or finds the *i* in *dies* marked long: he begins to think that vowels do not count and consonants do not matter. There is a further reason for not condensing an etymological lexicon. It seems to be often thought that etymologies have some mysterious value of their own. There is a particular class of school-book writers who are fond of telling the reader, quite gratuitously, that “*canon*, rule, is the Latin *canon*, from the Greek *κανών*,” that “*charme* is the Latin *carmen*,” that “*cachot* is the Latin *coactare*,” and “*badaud* the Low Latin *badare* or *batare*.” Now such statements may be interesting—when correct; but it is the interest of Mrs. Markham’s History, and very often there is no interest at all. In either case there is no educational benefit to be derived from them, and anything which in

the least degree encourages them is a misfortune. Suppose some college tutor, on the strength of *Etyma Latina*, should revert to the old practice of asking, in scholarship papers, the derivations of *tripodium* or *imperator*, or *provincia* or *religio*!

I am tempted to wish also, though for other reasons, that Mr. Wharton had added to each etymology the name of the scholar who first suggested it, so far as could be easily ascertained. Most of the lines have room to allow this, without an extension into another line; and it would be very interesting to know how many etymologies proposed before 1876 have stood the test of Mr. Wharton’s scrutiny.

There are, of course, in a work of this scope, a few details where one man naturally differs from another. Mr. Wharton, for instance, seems to me often successful in giving the true meanings of words. Thus, he has, I think, dealt very well with *aerumna*, *aestimo*, *instar*, and *reens*, perhaps also with *supplicium*; but I am not so sure about his treatment of e.g., *caerimonia*, *importunus*, and *carmen*. The latter—to take it as an example—must originally have denoted a “formula” and not “a song,” so that Havet’s (and others’) attempt to connect it with *cano* is semasiologically improbable. *Redivivus*, again, can hardly have been connected with *redvivo*; it is apparently a comparatively late formation, and Cicero’s *lapides redivivi* seems to give the true sense. Why not accept Lange’s account of the word—viz., that it is akin to *reduvia*? For *piger* and *piget* the sense “slow” is possibly earlier than that of “irksome.” The separation of *ador* and *adore* does not strike one as necessary, at least in view of the accounts which the Romans themselves give of the word. I am loth, too, to give up *templum* for “*tem-lum* from *temno*” (compare *τέμπεσθαι*); and Prof. Nettleship’s account of *aura* seems to me far more probable than the older view. The spellings *alec*, *amentum*, *auger*, *beto*, lack real authority: *beto*, indeed, has been condemned by both Bücheler and Havet.

There are other etymologies which must be more a matter of opinion. It is impossible to prove that *sinister* is not from *senex*, meaning literally better (cp. *εὐώνυμος*), or that *corbita* does not denote “a ship which carried a basket of stones for an anchor.” But I confess I find it easier to admire the ingenuity than to believe in the certainty of these two etymologies. Similarly, I doubt about *inquam* (why not “*inqquam*, cp. *ἐνεργεῖ*?”) *arcesso* and *accerso*, *proprius*, *amo*, *obliviscor*. The *cadois* of the Bantine tablet (Bruns 46-7) suggests, as Stolz observes, that *cad-* and *cal-* may be here distinct. For *fas*, Brugmann’s *bha-* (*Grundr.* ii. 398) might be quoted. *Exemplum* I would analyse into *exem-lum*. But, obviously, proof positive is not forthcoming in such cases.

I am inclined to think that I differ from Mr. Wharton in one further point—that is, the extent to which etymology must go in explaining words. At least, I can so only account for his omission of words like *altare*, *amicus*, *ambages*, *auctor*, *indiges*, *pontifex*, *sequester*, *luculentus*, *obesus*, *imperium*. This last word, for instance, is given up by Mommsen as hopeless; and I confess I have not the remotest idea what the second

syllable may mean. Mr. Wharton may answer it comes from *paro* like *vitupero* (which he also omits). But if so, how? I do think that in such cases we have the right to expect help from our etymologist. As it is, different and conflicting explanations have been advanced by good judges for all the ten words just quoted.

In conclusion, I have to congratulate Mr. Wharton on passing through the press with a singular absence of misprints a work involving so much labour and such intricate detail.

F. HAVERFIELD.

JENSEN’S COSMOLOGY OF THE BABYLONIANS.

Die Kosmologie der Babylonier. Studien und Materialien. Von P. Jensen. (Strassburg: Karl J. Trübner.)

THERE are two principal subjects in Assyriology to be worked upon at present, viz., (1) the careful edition of a set of well-arranged cuneiform texts, hitherto unpublished; and (2) the thorough investigation of a special branch of Assyriological researches, whether it bear on history or mythology, on grammar or astronomy. As models of the former kind, we may mention Prof. Brünnow’s edition of a peculiar kind of Assyrian Hymns, in the *Zeitschrift für Assyriologie*, and Father Strassmaier’s *Babylonian Texts*, the seventh part of which, “The Inscriptions of Cyrus,” has just left the press.

A masterly representative of the second kind is the book of Dr. Jensen which lies before us. Almost every word which occurs in published cuneiform texts concerning the Babylonian cosmology is here collected, explained, and critically examined. The result of so much labour is a beautifully printed and attractive volume, in which out of the chaos of Babylonian-Assyrian literature the following fragments have been skilfully brought into prominence:—(1) The Universe as a whole; the sky, its poles, its paths; heavenly bodies, with special regard to the zodiacal signs and the planets; the earth, its quadrants and zones; the “Mountain of the Countries” and the “Mountain of Sunrise”; “the Island of the Blessed”; Hades; the “Room of Assembly”; the “Main Sea.” (2) The Creation, its Babylonian legends, their origin and development. (3) The Deluge.

Special importance may be attached to Jensen’s identification of various stars and zodiacal signs, the author having independently arrived at the same conclusions as have lately been reached by Prof. Epping, who based his investigations on astronomical facts only, from texts supplied to him by Father Strassmaier. Not less significant is the author’s commentary upon the text of the celebrated Creation and Deluge tablets: it widely differs from any other of the numerous attempts at an interpretation of these texts, and, we may add, annihilates all of them. It is, however, unfortunate that Jensen did not make use of the important contributions towards the right readings of the Deluge text in the *Expositor* (September, 1888, p. 236 f.), which were available a long time before the Leipzig *Beiträge zur Assyriologie* were finally presented to the world.

In conclusion, we highly recommend this remarkable book to any one who would wish to form an idea of our present knowledge of Babylonian cosmology. As a useful introduction to it, the beginner might consult H. Zimmern’s university lecture “Assyriology: a Help to the Study of the Old Testament and the Classics.”

C. B.

CURRENT SCIENTIFIC LITERATURE.

A Manual of Palaeontology for the use of Students. By Henry Alleyne Nicholson and Richard Lydekker. Third Edition, re-written and greatly enlarged. In 2 vols. (Blackwood.) Prof. Nicholson's *Palaeontology* has been so long before the world, and is so favourably known, that it has come to be regarded by many of us as an old and valued friend. For nearly eighteen years it has held its ground as practically the only English work devoted solely to the study of fossils. The subject is so extensive in scope, so complex in detail, and makes in these days such rapid progress, that in the preparation of a new edition the author has wisely secured the services of a colleague. The labour has been pretty fairly shared between the two; for while the original author has retained the department of Invertebrate Zoology, that of the Vertebrata has fallen entirely to Mr. Lydekker. This duality of authorship, so far from being a drawback, is a distinct gain to the reader, inasmuch as it inspired him with additional confidence; he feels, in fact, that from beginning to end he is listening to men who speak on their respective subjects with much more confidence than any single writer would be likely to command. On comparing the new edition with the last, the most obvious feature is the great amount of additional matter which has been introduced. Notwithstanding the use of much smaller type, the present edition runs to nearly 600 pages more than its predecessor; while the number of illustrations is 1419 against 722 in the second edition. Where space is of supreme importance, convenience has often to be sacrificed, and it therefore seems rather a pity that in many cases the figures should be repeated: thus, to take only a few instances, we find the same illustration on p. 79 and p. 1522, on p. 894 and p. 1026, on p. 914 and p. 930, on p. 916 and p. 1971; and so on. It is satisfactory to note that some of the old figures, such as that of the Apteryx, have been replaced by others which leave nothing to be desired. The first volume, devoted to the Invertebrata, has needed less amendment than the second; yet even here there is not a chapter but shows the revising hand. In most cases the latest and freshest sources of information have been drawn upon. Not to go outside our own country, we find in the early chapters references to the recent work of Dr. Hinde on fossil sponges, of Dr. Carpenter on echinoderms, and of Dr. Nicholson himself on corals and hydrocorallines. It is pointed out that the *Eophyton* of the Cambrian fusoidal sandstone of Sweden is probably not a land-plant, but, as Nathorst showed some time ago, simply the trails left on a muddy sea-floor by the tentacles of jelly-fishes. In dealing with the molluscs due attention has been given to recent work, the ammonites, for example, being distinguished by their modern generic names. We are glad to note that in speaking of fossil molluscs, the expressive term *Lamellibranchiata* is not displaced by *Pelecypoda*. Turning to the second volume, we find ourselves in the presence of practically a new work. Mr. Lydekker has undertaken the serious task of re-writing the entire section on vertebrate fossils—a task for which he was peculiarly qualified by his palaeontological work in connexion with the Geological Survey of India, and especially by his familiarity with the collections in the Natural History Museum. His own researches have lain chiefly among fossil reptiles and mammals, and on these subjects his remarks have all the weight of high authority; while in the department of fossil fishes he has had the advantage of appealing to such specialists as Dr. Traquair and Mr. Smith Woodward. In dealing concisely with so wide a subject as vertebrate palaeontology,

much discrimination is needed in the selection of materials. Mr. Lydekker has, for the most part, been extremely judicious in presenting to the student what is essential, as distinguished from what is only of secondary importance. In some cases, however, he passes over subjects which we are inclined to regard as highly important. We find, for instance, no mention of Mr. Newton's valuable work on the skull of *Scaphognathus*. While the comprehensive work of Prof. Nicholson and Mr. Lydekker furnishes, on the whole, an admirable manual for any one wishing to study palaeontology in earnest, it is much too heavy a work for that large and increasing number of students who, while working at geology and biology, find it necessary to acquire a general acquaintance with fossil types of life. There is consequently still room for a smaller work. What is wanted is a concise text-book of palaeontology, not more than one-sixth the size and price of these handsome volumes.

while the other is preserved in San Francisco. They are composed of nickel-iron, associated with olivine, schreibersite, and chromite.

PHILOLOGY NOTES.

PROFS. NÖLDEKE of Strasburg, Fausböll of Copenhagen, and De Gubernatis of Florence, have been elected to the three vacancies on the list of honorary members of the Royal Asiatic Society occasioned by the deaths of Signor Amari, the Marquis Tseng, and Prof. Wright of Cambridge.

AT the next meeting of the Philological Society, to be held at University College, Gower-street, on Friday, June 6, at 8 p.m., Mr. Whitley Stokes will read a paper on "The Linguistic Value of the *Irish Annals*," in which he will point out the light they throw on Low-Latin, Welsh, Pictish, Anglo-Saxon, and Old-Norse.

MR. ROBERT BROWN, JUN., is about to contribute to the *Babylonian and Oriental Record* a series of articles on the Yenissei Inscriptions, for which a special font of types is being prepared under the supervision of the editor.

THE Académie des Inscriptions has allotted 15,000 frs. (£600), from the Garnier Fund, to M. Dutreuil du Rhin, who is charged with a mission of exploration in Central Asia.

Grundlagen des neuhochdeutschen Lautsystems: Beiträge zur Geschichte der deutschen Schriftsprache im 15 und 16 Jahrhundert, von Karl von Bahder. (Strassburg: Karl Trübner.) This work is a valuable contribution to the difficult and important question of the origin of the present literary High German. It is well known that literary German, as first put into a definite shape in Luther's translation of the Bible, is mainly a Middle German dialect, the older Middle High German literature being based on the Upper German (South German) dialects. Dr. Bahder has given special attention to the local "printing-dialects" of South Germany in the fifteenth and sixteenth centuries, and their influence on the common literary dialect. He finds his criteria of dialectal influence almost exclusively in phonetic changes, which he carefully distinguishes from merely orthographic peculiarities.

Correction.—Mr. Pinches's letter, entitled "A Late Babylonian Tablet of Aspasia," in the ACADEMY for May 17, p. 340, col. 3, line 23, for "A. D." read "B. C."

SCIENCE NOTES.

AT the next meeting of the Zoological Society for scientific business, to be held on Tuesday, June 3, Mr. O. Thomas will read a paper on "Some Mammals Collected by Dr. Emin Pasha." We may also mention that, at the meeting of the Linnean Society on Thursday next, June 5, Dr. Weismann's theory of heredity will come up for discussion under two aspects: Prof. G. Henslow will consider it in its application to plants, while Prof. B. C. A. Windle will examine the teratological evidence for the transmission of acquired conditions.

By far the most interesting paper in the current number of the *Mineralogical Magazine* is one by Mr. Fletcher, of the British Museum, on "The Meteoric Iron of Tucson." After a critical and apparently exhaustive examination of the literature relating to this iron, he is able to clear up several points previously obscure and to correct some of the errors of former writers. The original locality seems to be between Tucson and Tubac, and it is probable that meteorites are still to be found there. From Tucson, a town in Arizona formerly within Mexican territory, two large masses were removed many years ago—one being now in the Smithsonian Institution at Washington,

MEETINGS OF SOCIETIES.

MANCHESTER BRANCH OF THE ENGLISH GOETHE SOCIETY.—(Wednesday, April 16)

PRINCIPAL A. W. WARD, president, in the chair.—Miss Liebert read a paper on the letters of Goethe's mother to himself, his wife, and his son, lately published by the Weimar Goethe Society. By a number of happily-chosen extracts from these chatty and often strikingly original letters of Frau Aja, Miss Liebert brought before the meeting a vivid picture of the cheery old lady as she lived through those years of worry and excitement at the end of the last and beginning of this century, possessed of the wonderful secret of how to live a life of happy contentment herself, and managing to reflect some of her brightness on the lucky folk who came in contact with her. Miss Liebert pointed out what a pleasant light is thrown by these letters on Christiane. Clearly this ideal mother-in-law not only welcomed her son's wife for his sake, but learnt to value her highly for her own good qualities; and some of the merit for the very cordial relations existing between them must be put down to Christiane's credit. Frau Aja's letters show her to us, further, as a clear-headed, practical woman, taking life as far as possible from the bright side and not letting herself be much disturbed by political events, but yet not wanting

in patriotism, as is shown by her joy when the French evacuated Frankfort, her grief at the downfall of the Empire, and (rather comically) her exceeding aversion to the Latin type in German books. For her son's literary work she had the fullest appreciation: each new book is welcomed by her and kept as a special treat for high-days and holidays; and she delights in reporting her neighbours' praises, telling her son, e.g., how a certain clergyman was so delighted with *Hermann und Dorothea* that he quoted it now constantly at marriages and on all possible occasions. In *Hermann und Dorothea*, Miss Liebert pointed out, we have a monument to Frau Aja herself; some of the lesser traits, especially of Hermann's mother, are drawn from her. The keen, housewife-like eye, the exceeding care in packing, the delight in giving, combined with the habit of carefully hoarding things that might be turned to eventual use, are all traits which Goethe had taken from his own mother, no less than the kindly good sense which made her deal so wisely with her son when in trouble.—The president said that even if Frau Rath had not been interesting as the mother of her son, her letters would be worth studying for the originality and freshness of the character they reveal. He thought Miss Liebert, in giving such a bright picture of Frau Aja, had perhaps passed too lightly over the defects natural to her character—defects which her son inherited. The constant brightness of temper and absence of sentimentality came in part from a determined avoidance of trouble for herself and a certain want of feeling for the trials of others; she was one of those people who, perhaps happily for themselves, persistently ignore the disagreeable and sad side of life. There was in her, too, a certain lack of refinement, due largely to the narrow circle in which she moved all her life; and her patriotism, if existent, was of a very narrow order. As regards Christiane, these letters certainly do show her in a pleasant light, and no doubt there were many points of sympathy between her and Frau Rath which commanded her to the latter. But her letters published in the *Jahrbuch* of 1889 are not, said the president, good reading, and it is clear from these that Goethe did, as was inevitable, stand very much alone in his family—Christiane, her son, and her brother forming a trio apart.—The Rev. F. F. Cornish drew attention to some more instances of Frau Aja's power of shutting her eyes to anything unpleasant, and pointed out how gradually she had taken Christiane to her heart, her first letter to her being cool and guarded in tone.—Mr. Schelling spoke of her great interest in literature, even apart from her son's work, as shown by her intense admiration for Schiller, and thought that passages might be found to prove that her patriotism was not after all so narrow.—The hon. sec. then read a short note from Mr. H. S. Wilkinson, drawing attention to a parallelism between the contract scene in "Faust" and a passage in Rousseau's *Rêveries du Promeneur Solitaire* (written in 1777–1778, published in 1782); and also a note based on material supplied by Mr. P. Susmann on the question of how far Goethe's portrait which appeared in *Fraser's Magazine* (March, 1832) was from the hand of Thackeray.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, May 1.)

DR. SANDYS, president, in the chair.—Dr. Postgate suggested that in Hor. *Od.* II. 18, 34, "regumque pueris" the word *pueris* should be scanned as a spondee, there being no other instance of a resolved syllable in this metre in Horace, and *pueri* being so scanned in *Lucretius* I. V. 1026. (This suggestion has already been made by L. Müller.) In Hor. *Serm.* II., 3, 208, "species alii ueri scelestisque tumultu," he proposed to read with Dr. Gow *alius ueri*; and for *scelestisque*, for which Dr. Gow proposed *cerebriques*, to read *tecorisques*, the MSS. having *celerisques* or *celerique*. In Hor. *Ep.* II., 2, 87, "frater erat Romae consulti rhetor ut alter | alterius sermone meros audiret honores" he suggested the transposition of *frater* and *rhetor* and that *consulto ita* should be read for *consulti*, comparing for the meaning to be given to *frater* Ep. i. 10 4, 5 "sed cetera paene gemelli | fraternis animis, quicquid negat alter et alter, | adnunimus pariter." On Prop. I. 19–25 he criticised Mr.

Housman's proposals published in the *Journal of Philology*, defending the MS. readings.—Mr. Housman briefly replied.

ROYAL HISTORICAL SOCIETY.—(Thursday, May 15.)

OSCAR BROWNING, Esq., in the chair. The following were elected fellows: N. Ball, G. B. Barton, F. A. Campbell, J. L. Currie, Prof. J. S. Elkington, J. N. Figgis, S. R. Gardiner, Sir Gerald Graham, Sir George Grey, H. Holloway, the Rev. W. H. Hutton, the Bishop of Lichfield, W. Marshall, C. W. O. Oman, the Rev. W. Potter, and E. Tregear. Mr. J. S. Stuart Glennie read a paper on "The Desirability of treating History as a Science of Origins." After criticising the literary view of history as presented by Carlyle and Mr. Froude, and defended by Mr. Birrell, Mr. Stuart Glennie urged a scientific treatment of history on three grounds. First, because a truthful description—truthful not merely in details, but in the standpoint from which details are described—is only possible as a result of a scientific study of origins; secondly, because we have at length got such an accumulation of new facts, and, in the theory of evolution, such a fund of new ideas, as make it possible to treat great questions of historical origins with some assurance of the possibility of scientific solution; and, thirdly, because of the important practical consequences which would follow that better understanding of the modern revolution which is possible only through a solution of the larger historical problems.—A discussion followed, in which Prof. Rhys Davids, Dr. Heinemann, R. Lloyd, A. Nutt, J. F. Palmer, and the chairman took part.

FINE ART.

THE GROSVENOR GALLERY.

MR. SWAN'S lioness and cubs, called "Maternity" (68), does much to redeem the present exhibition at the Grosvenor Gallery. It is the only picture of which the style is really grand; and it combines with its grandeur that fresh personal observation of nature, and that masterly use of the brush, which are the ideals of the best modern painting. There are also other things in it which are more rare: that pictorial grasp of the whole composition, for instance, without which the finest painting is comparatively wasted, and that "something else" too personal to be defined. Nor is it likely to fail in its appeal to the general public, for the life of it is sufficient to attract those who are unable to appreciate its more technical qualities. The proud happy look of the mother, distinctly feline as it is, the energy with which her children are seeking their natural refreshment (mark the curl in the tail), are sufficient to make it popular with those who may be unconscious of any special merit in the conception and execution of the picture. In colour, it is sombre but appropriate—the lions against what Dr. Garnett calls the "lion coloured sands," and all against a violet distance, make a simple and impressive harmony. The quality of the colour is a little dull and clayey perhaps, and the execution here and there, as in the hind paw of the raised leg, seems to have been arrested too soon; but these perhaps are questions of taste, on which opinions may differ without greatly affecting admiration of the work as a whole.

Much as there has been to admire at times in the work of Mr. Tom Graham, he has seldom or never done such full justice to the best that is in him as in his picture of "The Last Boat" (92). The little jetty with its water-worn stones still glistening with the last wash, and about to be deluged again by the stormy waves still banging against it; the sky, whose tattered clouds, though quiet now, tell of the fury with which the wind has been raging before sunset; the little fishing boat staggering in the still boiling waters; the man carefully trimming the pier lamp or beacon; the solitary

woman watching—they all tell their tale perfectly and in true pictorial language. It cannot be said to be a "good Grosvenor"; but it contains at least two pictures to be remembered—Mr. Swan's "Maternity," and Mr. Tom Graham's "The Last Boat."

The Academicians appear to have deserted the Grosvenor; if we except Mr. Orchardson's fine portrait of himself, they send nothing of note, though the names of Sir John Mallais and others may be found in the catalogue. And from the aspect of the walls it would seem that the demand of three spring exhibitions upon the artists of England has somewhat overtaxed their powers of supply. The Grosvenor is not, however, quite denuded of speciality or of novelty. There is Mr. W. Stott, of Oldham, whose "Diana: Twilight and Dawn" (190) is at least characteristic, if not very successful, and whose "Soft Winds" (11) is assuredly both. No one can model clouds with greater tenderness or render more simply and delicately the soft gradations of pale blue water and grey sand. In Mr. Arthur Melville's "Audrey and her Goats" (109), and Mr. Guthrie's "The Orchard" (195), we have two pictures apparently of the same school; and, moreover, both artists seem to have been moved by the same desire to emphasise the contrast between very green grass and very red hair. Mr. Melville is the more daring of the two, for he carries the red hair up into the trees, and sets them on fire, one might almost say. As a suggestion in colour it is no doubt striking, though not more so than "The Javonaise Dancers" (341), a wild sketch by Mr. Melville; but surely the place for such suggestions is the studio and not the picture gallery. Mr. Guthrie's picture was in the Salon a year or two ago, and the heads of the children are admirable. If the handling of the orchard is too summary, and the work on too large a scale for its subject, it at least shows earnestness, sincerity, and a fine feeling for colour. So also does Mr. W. R. Symond's "Queen of the May" (24); but here we have besides a rare sweetness and delicacy which we hope no one will mistake for weakness. The "Queen of the May" is no pretty simpleton, but as fresh and sweet and gay as the buttercups with which she is garlanded. There is not too much of such light gaiety in modern colour. It is more congenial perhaps to pastel, but it is welcome, while clever artists like Mr. Muhrman prefer to be murky, and to comparatively cheerful painters like Mr. Peppercorn sage-green would appear to have a sacred charm. Tone, no doubt, is an important quality, but the world is rather dull where slates and pinks prevail even in costume, and the sea has ceased to be anything but the coldest gray. A very clever picture here by Mr. F. Brangwyn, of a slanting wet deck and seething waves, "Sail Ho" (219), has scarcely a touch of anything that can be called colour in ship or sky or sea. On the other side, doubtless, are some artists who tend to the opposite extreme, like Mr. John Reid and Mr. Anderson Hague. By the former there are several fine, strong sketches, like "A Trial Trip" (58), "A Coastguard's Garden" (64), and "A Busy Quay" (126), which contain suggestions of splendid colour; and by the latter a sunny picture called "Waiting for a Bite" (101), which not unworthily occupies a position of honour in the East Gallery.

There is bold, rich colour, also, and more imagination in a sketchy landscape by Mr. E. A. Walton (40); and Mr. T. Austen Brown has several small pictures which repay attention, the best though not the largest of which is "Gossips" (112). But perhaps on the whole the most promising picture here by an artist who is comparatively unknown is Mr. James Paterson's "The Moon is up" (158)—a landscape full of the mystery of twilight, and not

less beautiful than original in its subdued harmonies of colour.

Its modesty and perfect keeping are shown in somewhat violent contrast against Mr. Hubert Vos's portrait of Prof. E. A. Freeman, in his hot red robes (157); but this clever artist is seen to much greater advantage in a large picture on the top of the stairs, "A Room in a Brussels' Alms House" (248), a subject treated with much dignity, and displaying to advantage the artist's skill in draughtsmanship and light and shade.

Though there are few pictures of any great note, there are, of course, many which are charming in their way. Mr. J. J. Shannon has two portraits, characterised by his usual grace and vivacity; M. Fantin Latour and Mme. Victoria Dubourg excel as usual in the painting of flowers; in landscape Mr. Aumonier delights us with his golden colour in "A Breezy Day," and Mr. C. E. Johnson with a silvery picture of "Autumn Sere," remarkable for the beautiful drawing of a pine tree. But it is not here that much need be said of artists whose more important work has been sent to other galleries; of Mr. Pettie, for instance, or Mr. Dicksee, or Mr. David Murray, or even of Mr. Clausen, whose "Girl at the Gate" (51) is one of the best painted, if not one of the most interesting, pictures in the Gallery. There is more excuse for calling attention to Sir Arthur Clay's colossal "Court of Criminal Appeal" (150), with its six life-size portraits of the judges; and Mr. Glazebrook's equally if not more colossal composition containing portraits of the Misses Sladen (381), though perhaps the size of these works is somewhat out of proportion to their value. Sir Arthur Clay has, however, succeeded in his portraits, and Mr. Glazebrook's picture has a large decorative effect. Among other portrait painters more or less specially associated with the Grosvenor are Mr. Llewellyn and Mr. Stuart Wortley. The former sends a charmingly simple portrait of "Netta" (8), which should add to his reputation; and Mr. Stuart Wortley, if he contributes nothing of unusual mark, succeeds, as he nearly always does, in conveying lively and pleasant impressions of the personality of his sitters.

Among the pictures which have at least the merit of originality is Mr. Arthur Hacker's "Flight from Bethlehem" (44), showing us the whitewalled village lit by moonlight and the Holy Family stealing away. The halos of the Virgin and Child contrast strangely with the realism of the scene. Another is Mr. Lavery's "Mary Queen of Scots in the Woods of Rosemark on the Morning after the Battle of Langside" (41), which has little to attract except its strangeness. More easy to admire are Mr. Estall's bright landscape "Down by the Brook" (9), Mr. Olsson's "Grey October Morning," Miss Catherine Wood's "Wall-flowers" (138), Mr. Wellwood Rattray's "Passing Shower" (167), Mr. Beadle's "In Watering Order" (196), a very clever picture of "the Blues" falling in for exercise with led horses, Mr. Hudson's natural and pretty little girls in white, the daughters of the Rev. H. Tulford (278), and Mr. A. Tomson's "The Lark's Song" (20).

The sculpture, as usual, is not important; but there are some nice things, including Mr. Harry Bates' bronze panel of "Hector" (1), Mr. Onslow Ford's "Study of a Head in Bronze" (13), and statuette of a camel (12), Mr. Dressler's bust of Father Mackonochie (9), Mr. Roscoe Mullins's statuette of "The Muse's Younger Brother" (28), and Miss Mary Swainson's vivacious head of Miss Dolly Murray Prior.

COSMO MONKHOUSE.

CORRESPONDENCE.

PERRON AND CHIPIEZ ON THE ART OF JUDAEA.

Tell Hesy, Gaza, Syria: May 2, 1890.

The work of these active authors, entitled *Art in Sardinia, Syria, Judaea, and Asia Minor*, is so strange in its omissions and commissions that the ordinary reader needs some warning.

The extreme rarity of any pieces of Judaean art is well known, and we might therefore expect to find in a compass of 262 pages and 148 engravings at least a complete account of the materials. On the contrary, the most characteristic and remarkable examples that we know of are entirely ignored. The fine façade and sculpture of the so-called "Tombs of the Kings," the pediment of the so-called "Tombs of the Judges," the doorway of the same, and the highly characteristic cists for bones, found about Jerusalem—all these, though of Greco-Roman age, yet are all we have to judge by, being quite unlike the work of any other country, and ought to find place in a volume which illustrates buildings as late as Justinian. The only piece of early architecture yet known—Ramet el Khalil—is not even mentioned. The column lying in the quarry at the Russian church at Jerusalem, probably Solomonic, is also ignored. And looking to Syria, as well as Judaea, we fail to find any illustration of the Meshastela, of the sculptures of the Hauran, or of Palmyra. Yet these all belong to the history of Syrian art very essentially. There is, if I remember right, a slab figured in Smith's Dictionary, as being probably part of Solomon's sculpture, but no notice is taken of it. And in place of any intelligent or connected use of the coinage to illustrate decoration or motives, there are a few cuts scattered at random without any explanatory text.

What then does occupy all the space? may be asked. Largely the illustration of the ideas of M. Chipiez, as to the ideal Temple of Ezekiel. Two engraved plates and two large woodcuts are also occupied with a very hypothetical restoration of the brazen columns, Jachin and Boaz, of which one can only say that the shafts are very French, and the capitals suggest a triumph of a Parisian modiste in head-gear; certainly, as is claimed, they are "imbued with a stamp of originality and richness of aspect not met with among our predecessors," that is to say, among previous ideal restorations. We may note, however, an excellent little example of the "net-work" pattern in the Punic stela, fig. 168, which M. Chipiez has taken no notice of in his restoration.

The gradual change of opinion as to the age of the Haram Wall is curiously suggested by the Solomonic ascriptions on pp. 156, 177, the doubt on p. 179, and the Herodian ascription on pp. 186, 187, which last seems to me the truth, after examining the stones.

Some amusing drafts on the imagination occur: as in the deliberate statement about the use of the worn-out wheels of the water-tanks on p. 260; and the description of the scenery of the Gaza neighbourhood in the summer, while here already in April there is not a single run of fresh water in the whole country about Gaza, and only a little dribble of brackish stream in one place, soon swallowed in the stony scil. I would give a great deal to see "clear brooks running through grassy plots, or breaking in falls over immense boulders," in this dry and thirsty land.

On purely archaeological grounds there is some very questionable matter. The black conical vessels, fig. 250, are certainly of Arabic age, being found mainly in the mounds of Old Cairo. (That, however, is acknowledged in the "corrections.") The glass bottle, "made too by an Israelite for an Israelite," is just the same as one of Roman age found in the Roman cemetery at Hawara. For Judaean glass,

Baron D'Ustinoff's collection, and that of the Russian patriarch at Jerusalem, should have been consulted. But a more serious matter is the reproduction and patronising of the fictitious restorations of Jewish tombs by Cassas. The well-known "Grotto of St. James" is shown from an incorrect drawing of his, though a good photograph can be had for a trifle; and his wholly impossible and fictitious enlargement of it, in the guise of a restoration, is approvingly republished as material that helps in the restoration of the temple. An equally misguiding restoration of his from another tomb is also given.

The illustrations in general are not what should be relied on in a modern work. The drawings of the "Dome of the Rock" and "Absalom's Tomb" are out of perspective; poor sketches are given of monuments of which excellent photographs can be had; and it is too late to reproduce Champollion's and Lepsius's drawings of Hittites and Sardinians, when anyone can get photographs of the original sculptures for a few pence, and they have appeared in popular magazines.

The business of the translation is far from happy. Some sentences are quite unintelligible: such as in the note, p. 153; "Numbers were placed against the stratum," &c., p. 161; "This great canal," &c., p. 181; and "the Sakhra has replaced the cistern of Araunah's threshing floor," p. 189. Also many misprints occur: coin, for corn, p. 6; cassiteris, for cassiterite, p. 91 (where we learn that zinc and copper form bronze!); trapeze, p. 156; vertical plan, for section, p. 156; meridional, for south, p. 172; mutule, for module, p. 201; agrimensor, p. 206; tone, for torus, p. 257; coned, for pent, p. 277; Barnaim, p. 290; covered, for covert, p. 291, &c.; while on the plates we read of "Ezechiah" for Ezekiel, and "talren" for taken.

It is sad that a volume so well got up, and so little likely to be soon superseded, should not have been based on more complete material, and have really supplied the undoubted need of a complete and useful hand-book for the reference of the student and the information of the public.

W. M. FLINDERS PETRIE.

NOTES ON ART AND ARCHAEOLOGY.

THE project, started by the Society of Antiquaries, for the systematic excavation of the entire site of Silchester has been cordially taken up. Subscriptions to the amount of £200 have already been received, in addition to Dr. Freshfield's offer to provide the cost of laying bare one insula or square.

THE exhibitions to open next week include a series of water-colour drawings by Mme. Madeleine Lemaire, entitled "Flirt," at the Goupil Gallery in New Bond Street; and three pictures by Mr. Heywood Hardy, descriptive of incidents in "A Day with the Hounds," at the St. James's Gallery in King Street.

MRS. TIRARD will give a course of six lectures to ladies on "The Tombs and Temples of Ancient Egypt" at the British Museum, beginning on Monday, June 9, at 2.30 p.m. Each lecture will be illustrated by diagrams, and afterwards by a visit to the Egyptian Galleries in order to examine the monuments of the respective periods.

MESSRS. CHATTO & WINDUS have now issued their fifth Illustrated Catalogue for the season, being an English edition (with the usual murdering of the English language) of the Catalogue Illustré of the Exposition Nationale des Beaux-Arts, which was opened by the seceders from the Paris Salon on May 15 at the Champs-Elysées.

MANY readers of the ACADEMY will be interested to know that the widow of Arsène Darmesteter (*née* Miss Hartog) has two works in this year's Salon—a portrait of Mme. Louis Havet, wife of the professor at the Collège de France; and a child's head, in pastel. The government also recently purchased from her a picture called "Nina," for 1200 frs.

AN interesting little memoir of a somewhat important Norwich artist—E. T. Daniell—has been issued privately in the most attractive of forms. It is the work of Mr. F. R. Beechens, of Thorpe near Norwich, who shows throughout it how keen has been his interest in saving from oblivion, while there was yet time, all sorts of details which had a right to become historical. We are grateful to Mr. Beechens—and Norwich people should be especially grateful to him—for this service. E. T. Daniell—whom even so great a man as Turner saw cause to admire—is not an artist who should be altogether neglected. He was clerk in holy orders as well as landscape painter, and as a priest, moreover, he was not without "cure of souls." He ministered for years in London, in a church in the heart of the West End, and saw there a good deal of the good society of his time. But he died prematurely; he was hardly in middle age when his career was closed. As a man, he appears to have been charming and estimable. As an artist, his work in colour commended itself, as we have hinted above, to one at least of the most illustrious of his contemporaries. An occasional associate of Turner, it is possible, but not absolutely proved, that he was a pupil of Cotman. E. T. Daniell's etchings and dry-points, even when not at first sight particularly attractive, will be found to have sterling merit. One of them, we may mention, is given in Mr. Beechens's agreeable publication (if a book that is issued privately can fittingly be called a publication). It and its fellows make plain to the student the very interesting circumstance that E. T. Daniell was on the right track in the matter of etching, some years before that art was generally revived with freedom and vigour. His work is never, we believe, petty, and never timid; and, for purposes of study, it is essential to remember that it was wrought fully fifty years ago. The tasteful monograph of Mr. Beechens should do good service in keeping alive the memory of the work of a not unimportant person.

THE STAGE.

STAGE NOTES.

THOUGH Monday next is appointed for the opening of the season of French plays at Her Majesty's Theatre, it will be a fortnight before the still substantial attraction of Mme. Sarah Bernhardt's appearance is offered to the public. This great artist is then to appear in a rôle of which it was reported that she was somewhat tired in Paris—that of Jeanne D'Arc. Meanwhile the boards will be occupied by two newish pieces of some little mark—"La Lutte pour la Vie" and "Paris fin de Siècle."

WE hope next week to be able to discuss the new play "Judah," by Mr. Henry Arthur Jones, which Messrs. Willard and Lart have just produced with marked success at the Shaftesbury.

IT is doubtful whether Mr. Irving has ever been in finer form than he was last week, when—refreshed probably by a change of programme—he gave a few performances of "Louis the Eleventh," with extraordinary power. That the creation was always, from its very beginning, monstrously clever, there cannot be any manner of doubt; yet there were points about it at the

first to which, as we remember, we felt bound to take exception. Later on—on the piece's first revival, we think—the performance was felt by us to be more wholly satisfactory; and now it is not only satisfactory, but, we venture to say, of almost unexampled subtlety and force. Allowing, which we admit we have always been little unwilling to allow, that there was not in the character of the monarch whom Quentin Durward served one touch of human virtue or charm—allowing that Louis was bad and hateful with an unbroken continuity such as has hardly hitherto been perceived or experienced—then the performance of Mr. Irving (who makes Louis more like a woman than a man, and more like a tigress or a cat than a woman) then, we say, the performance of Mr. Irving is of consummate truth as well as of consummate art. Within the limited range to which Mr. Irving by his view of the character deliberately restricts himself, the effects of the actor are as varied as it is possible for them to be. They are powerful and convincing in the extreme. They are elaborated with the utmost ingenuity—having been conceived, moreover, with no little imagination. Never has Mr. Irving's extreme cleverness in "make-up" served him in better stead. Never has his rich variety of gesture been more significant. Never has his voice been more biting and more telling. In these recent performances Mr. Harvey had some charm of youth as the Dauphin; Miss Coleridge some grace and ingenuousness as the young woman Marie. Then, again, there was enjoyed the ripe and singularly direct performance of Mr. Howe as Philip de Comines—a performance as honest and sturdy as '34 Port, so to say. Mr. Macklin and Mr. Haviland were not ill engaged; and Mr. Terriss—to name last a popular and engaging actor and an accepted *bel homme*—was seen to real advantage in the part of the Duc de Nemours. This week they are playing "Olivia," in which, of course, Miss Ellen Terry is most prominent and admirable; and in which Miss Annie Irish—a most sunny and sympathetic young actress—appears for, we believe, the first time at the Lyceum. And to-night, Saturday, the season ends, with Miss Terry's benefit.

MUSIC.

OPERA AT COVENT GARDEN.

BIZET'S "Pescatori di Perle" was played on Thursday week. There seems very little chance of this work ever attaining popularity. It contains some good and pleasing music, but it lacks the charm and character of the composer's masterpiece. As a youthful production, it may interest musicians and encourage composers. Bizet, like Verdi, Gounod, and many others, did not become famous at a bound; they had to wait patiently for the day of success. Miss Ella Russell played her old part of Leila, and her clear and graceful singing was duly acknowledged. Sig. Valero was a good Nadir. M. Dufriche made his *début* as the chieftain Zurga. He has an excellent baritone voice, and he is an actor of marked intelligence. Signor Mancinelli conducted for the first time.

The performance of "Lohengrin" on the following evening attracted a large audience. One cannot wish for a better king than M. Edouard de Reske. His manner is dignified and his singing perfect. Again, M. Jean de Reske is the most satisfactory Knight of the Grail that has ever appeared in this country. Sig. d'Andrade as Telramund, and Sig. Abramoff as the Herald, satisfied all expectations. Miss Macintyre appeared for the first time as Elsa. Her pleasing and sympathetic voice and simplicity of manner won for her much favour,

and probably with experience she will be able to display more feeling and dramatic fervour. Vocally, indeed, the part suits her thoroughly. Mme. Fursch-Madi was most impressive as Ortrude. The chorus sang remarkably well. Sig. Mancinelli conducted with much intelligence.

"Trovatore" was the opera selected for Saturday night. This work has seen prosperous days, but it would seem to be no longer an attraction. This is not surprising; for not only is it worn, but other works have since arisen to draw off the attention of the public. Mme. Tetrazzini was the Leonora. She possesses a light voice, and therefore the rôle did not suit her; but she is an actress of considerable merit and experience. The tenor, Sig. Rawner, who is said to have made a sensation in Italy, was a new comer. His voice is hard and he shouts; and he will find it more difficult to succeed in this country.

Meyerbeer's "Les Huguenots" was given on Tuesday evening. This is an opera which requires a specially strong cast. From what we saw of Mme. Tetrazzini in "Trovatore," we did not imagine that the part of Valentine would suit her; and so it proved. But she is an actress of great ability, and in the duet of the fourth act some passages were sung with dramatic power. M. Ybos, who played Raoul is better as an actor than as a singer. M. Dufriche gave an excellent impersonation of the Conte di Sans Bris, and Sig. d'Andrade was effective as Conte di Nevers. Mme. Ella Russell took her old part of Margherita, and Mme. Scalchi that of Urbano. M. Edouard de Reske's Marcello is above praise. Signor Bevignani conducted. The chorus was good, and likewise the *mise en scène*.

J. S. SHEDLOCK.

MUSIC NOTES.

THE fifth Philharmonic Concert took place last Thursday week. The novelty was a new work by Mr. Frederic Cliffe, an "orchestral picture" entitled "Cloud and Sunshine." Of the composer much was expected, for in his Symphony he had shown real power. We cannot say that we were greatly impressed with the thematic material of his new venture. The principal theme of the Allegro seemed to us lacking in originality and somewhat formal in character. But the workmanship is excellent; it shows a firm and intelligent mind. The orchestration, too, is most effective throughout. The performance, under Mr. Cowen's direction, was exceedingly good, and at the close the composer was called to the platform. Mme. Sophie Menter gave a magnificent reading of Weber's "Concertstück," and afterwards played a Rhapsody of Liszt's with marvellous ease and brilliancy. She made many additions to the written text; but these probably emanated from the composer. Mme. Nordica sang Beethoven's "Ah perfido" with great success. The programme included Beethoven's Symphony in D.

M. PIERRE-RÉNE HIRSCH gave a piano-forte recital at Princes' Hall on Wednesday afternoon. He commenced with the Liszt transcription of Bach's Organ Prelude and Fugue in G minor. In this, and likewise in Liszt's Rhapsody No. 12, he displayed splendid technique. In Chopin's music his readings were forced or fidgetty, and his alterations of the text were not improvements; but it would be difficult to speak in too high terms of the actual playing, and of the "octave" passage in the A flat Polonaise. The programme comprised several light modern pieces, and concluded with Liszt's Thirteenth Rhapsody and the Mélodie hon-groise.

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